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At the Theatres.

Monday night the Grand Opera House was opened under Henry E. Abbey's management. The event partook of the brilliant features that marked the opening of the same place of amusement under Col. James Fisk's direction a number of years ago. The auditorium was like the fairy buildings described in tales of enchantment. There was no garish glitter to offend the artistic eye in the radically new decorations, but a rich splendor fed the eye and filled the auditorium with an æsthetic atmosphere of delight.

To thoroughly describe the improvements would occupy a page of THE MIRROR. Indeed they are only to be appreciated after being seen. The change is first noticed on entering the wide corridors leading to the spacious lobby. These are brilliant with old gold and silver ornamentation and dazzling with myriads of lights. In the lobby the prevailing bronze, silver and old gold is seen, and with fine effect. The auditorium would scarcely be recognized by one familiar with the theatre. From the dome to the nickel-plated orchestra rail everything has been newly embellished. The antique colors have the effect of lessening the size of the immense theatre. Its former barren aspect has disappeared and the spectator experiences the pleasurable sensation of realizing that he is quite within walking distance of the stage. The chairs have been upholstered with rich maroon plush, and are very comfortable. The new carpets are in keeping with the tone of the mural decorations. Altogether Manager Abbey is fully justified in using the line on his bills: "The handsomest theatre in the Metropolis."

A magnificent audience was present—magnificent both as to size and quality. It completely filled the theatre, and occupied all the available standing-room. J.W. Collier's Lights o' London company was the attraction. Just before the first tableau Henry E. Hoyt's new drop-curtain was exposed to view. It was greeted with hearty applause, those present recognizing its artistic merits. The subject is plush and satin drapery, held together by a little page in Spanish costume. The fabric is beautifully represented. Mr. Hoyt paints satin better than any artist given to this class of work. The figure of the page is life-like; but the face has an unnatural complexion, and the hair looks woodeny. The feather of the hat he holds in his hand is stiff and unreal. However, considering the immense amount of work Mr. Hoyt has had on his hands this Summer the curtain may be accounted a triumph, almost equal to that achieved in the curtain now hanging at the Boston Park, which treats of the same subject as this. Notwithstanding its beauty we cannot but regret the loss of the old curtain—"The Landing of Columbus"—which was the handsomest drop-curtain in America.

In some points The Lights is better cast among Collier's troupe than it was at the Union Square. Emma Loraine as Shakespeare Jarvis, Arthur Giles as Percy Vere de Vere, Little Carrie Elberts as the waif Tim, Mrs. Yeamans as Mrs. Jarvis, and Edna Carey as Hetty Preene, all gave better representations of their characters than did the ladies and gentlemen who assumed them at the Square. Miss Loraine looked the picture of a mischievous youngster, and she acted with easy grace. Edna Carey played Hetty Preene in a manner that entirely effaced the impression created by Eleanor Carey. Evidently she possesses the right idea of the character of Hetty. She made her a buxom country girl in fine clothes, with plenty of go and bluster, a quick temper, and an all-consuming vanity. The scenes with Clifford Miss Carey played capitally. We do not hesitate to predict a bright future for the young lady if she fulfils the promise given by this performance. Mrs. Yeamans was simply immense as Mrs. Jarvis. Every bob of her poke bonnet caused roars of laughter. She is a valuable accession to the legitimate boards. John J. Tighe as Harold was simply dreadful. The part, as everybody knows, is most ungrateful; but a more wretched exhibition than that of Mr. Tighe we do not recall. That snivel and sentiment are two different matters this gentleman apparently has not learned. Horace Vinton served to increase our appreciation of Fred de Belleville's work. He played Clifford as though that worthy were a Dobbs Ferry excursionist. He talked most of the time with the stump of a cigar in his mouth. This mark of ill-breeding indicates the tenor of Mr. Vinton's entire representation. Dominick Murray, while not so good as J. H. Stoddart, made a satisfactory Seth Preene. Charles Stanley—who looks and talks like a matured Fred Leslie—was capital as Jarvis. Lysander Thompson and H. W. Montgomery repeated their delightful character bits of the kind hearted policemen. Lizzie Hudson was quietly effective as Bess Monks. She is a comely young lady and evidently understands the technicalities of dramatic art, although she is very young. Mrs. Louisa Thropp doubled Sal and Amie very well. The people who played the other small parts, especially D. W. Van Deren, the Philosopher Jack, left nothing much to be desired.

The scenery was substantially as good as that used originally, being painted by the same artist, from the same models. The music, directed by Albert Anderson, was excellently rendered. The audience was held up to a high pitch of enthusiasm throughout the evening.

Considerable laughter was caused by the appearance of two black cats just as supper was being served in Jarvis' apartments. They dashed about the orchestra stalls scaring timid ladies and followed by a prolonged "scat!" Finally one jumped upon the stage and made its exit at L. 2 E., amidst the roars of the observers, while the other was chased into the street by an usher. Those versed in professional superstitions say this means good luck for the new management. No doubt.

* * *

The Blackbird was produced before a packed house at the new Comique Saturday night. The play is a melodrama of the old fashioned school. It abounds in sensational effects and the most startling incidents. Mr. Stout is the author, or adapter rather, for the piece is taken from a familiar Irish novel.

Redmond Darcy (De Wolf Hopper) is a rebel, who held a colonelcy in Stuart's army. The latter has just been defeated at Culloden, and Darcy is harbored at the Castle in Galway, Ireland, by his wife, the Lady Helen (Mattie Earle). Con O'Carolan (Edward Harrigan), a piper, is devoted to the service of Darcy, and is assisting his escape. Mona (Gertie Granville) is devoted to the service of Lady Helen. She has an idiot brother, Maurteen Mahr (Tony Hart), who plays an important part in the story later. Major James Neville (Mark Price) loves the Lady Helen, thinking her husband was killed, and proffers her his hand. She declines the honor. The Major, suspecting the presence of a rebel fugitive in the castle, searches it and discovers Darcy. The latter, by Con's assistance, escapes only to be hunted down and taken prisoner in a cabin. A halt is made by the soldiers at the Devil's Pool, where by the idiot boy's assistance the fugitive again gets free. In the same place an informer, Peery Dunleevy (Harry Fisher), attempts to extort certain valuable papers from Mona. She refusing, he throws her over the falls. She is rescued by Con from the revolving pool. This is the great sensation of the play. It was cleverly managed and aroused a good deal of enthusiasm. The play ends with the happiness of everybody, pardons being granted the rebels, etc.

Edward Harrigan made an impression by a very good performance of the piper, Con. Tony Hart was dramatic and picturesque as the Idiot Boy. DeWolf Hopper played Darcy admirably. Mona was nicely done by Gertie Granville. Mattie Earle has improved very much since we last saw her in appearance and acting. Harry Fisher, John Wild, William Gray, Annie Ware and the rest were most satisfactory. The scenery was beautiful, and the characteristic music arranged by Dave Braham capital. Business is big.

* * *

Rehearsals of Taken from Life began last Thursday morning at Wallack's, and have continued ever since. It was found that the company would not be ready by the date originally fixed for opening, September 4, so it was changed to Saturday week, September 9. This will give ample time for preparation, and the first night audience may expect a thoroughly even performance. The scenery has been ready for some weeks. It is very fine; but if the public expect startling effects or mechanical tricks they will suffer disappointment. There is less clap trap about Taken from Life than most of the melodramas now all the rage. There is no sensation greater than the hero's escape on a race horse from the officers of the law. The story seems to be an interesting one, and the play, if it depends for success upon the exertions of Messrs. Moss and Wallack, should "catch on." The Sunday papers printed an item, industriously circulated among them all by some person or persons unknown, to the effect that Rose Coghlan, not being engaged in Taken from Life, is seriously considering a proposition from Frank L. Goodwin to star in La Belle Russe for a short tour. This is stupid ignorance, and the Sunday papers ought to have known better. Miss Coghlan happens to be under contract to Mr. Wallack and couldn't star if she wanted to; besides, she will play Kate Denby in Taken from Life. Miss Measor has been given the part of Bella and Miss Booth the character of Mary Maguire. Little Mabel Stephenson, who made a hit in La Belle Russe, is cast for Jack. Neither Madame Ponisi nor John Gilbert are in the piece. Mr. Herbert plays Philip Ray and Mr Kelcey (mark once for all that he spells his name with a *c* and not an *s*) is to do the villain. A brilliant audience will witness the inauguration of the season.

* * *

Two openings occur Saturday night Laura Don in A Daughter of the Nile, at the Standard, and Maggie Mitchell in Elsa, at the Park. With a special regard for the accommodation of the critics, managers generally have arranged their dates of opening for different nights; but Miss Don and Miss Mitchell have made things somewhat confusing. However, THE MIRROR has time to digest both before its next issue, while the dailies have to bolt both in their usual hurry. Harry Lee, Edward Holland, Lindsey Harris, Sol Smith, Edward Cleary, Helen Tracy, Lillian Edgington, Henrie Bascomb, Mrs. Smith and Ray Alexander constitute Miss Don's support. As a talented and highly accomplished woman Miss Don has our heartiest good wishes that her play may succeed. The double role of author and star is a difficult one to fill simultaneously; but we have unbounded faith in Miss Don's capability to acquit herself with honor. Maggie Mitchell's play, Elsa, is by Charles T. Dazey, the young playwright who wrote An American King. It is not an original composition, but there is much about it that displays the inventive genuis of its adapter. The cast of characters reads like the old domestic plays in vogue twenty years ago. The scene is laid in the Tyrol, and the scenic adjuncts are full of picturesque beauty. Maggie Mitchell will play Elsa, a romping, mischievous hoyden, and Fulton Russell, Welsh Edwards, Russell Bassett, W. H. Burton, J. N. Galloway, C. N. Barbour, D. Barclay, Mrs. Prior, Carrie Wyatt, Miss Galloway and Mrs. Van Deren comprise the list of people who will assist her in representing the drama. New scenery is promised for each of the five acts, and new properties and costumes. Much interest attaches to the appearance of one of our sterling favorites in a character that is fresh. The sale of seats began Tuesday and was brisk. Rehearsals are actively progressing.

* * *

The last performances of the delightful Children's Patience at Wallack's are taking place. Business has been good, and Braham and Jimmy Scanlan will clear a good profit by the New York engagement. Next Monday the little people go to Brooklyn for a short stay. The idea of putting up The Mascotte or The Little Duke was abandoned because the Patience bill served to draw well enough.

* * *

The Black Flag has certainly made a hit. On four occasions last week the management were obliged to put out the sign, "No more money will be taken"—there was not even standing room. The week's business footed up between $4,500 and $5,000. There are rumors of a disaffection between Ned Thorne and Nat Goodwin in the air. These we believe to be without foundation, for Mr. Goodwin assures us that he is willing to play a small part unworthy of his position and abilities so long as there is money coming in at the door. An actor can always afford to sacrifice professional pride to personal prosperity. The houses continue to be large. One thing is certain, Pettitt's piece has the catchiest title of any yet heard from. Its ominous import brings people to the box-office cash in hand, and the significance of the name furnishes a lively field for striking advertising. It will run two weeks longer from Monday night next—and there you are!

* * *

There are but five weeks more of Esmeralda, and the folks in town from out of town are rushing to the Madison Square to see Mrs. Burnett's pleasant play. On October 7 Howard's drama will be produced.

* * *

At Niblo's, the pristine popularity of the theatre has returned. Brilliant and enthusiastic audiences assemble at every performance of Youth, and the hearts of Messrs. Poole and Gilmore are made glad. There are those who say that the showy melodrama, with its military parade and pomp, has not had such a splended exhibition as at this popular theatre. Certain it is that the piece goes with better effect than it did at Wallack's last season.

* * *

Ranch 10 is drawing good-sized audiences This is the last week of its stay at Haverly's Fourteenth Street. Mr. Meredith has scored a success, besides making himself a sound favorite with the patrons of this theatre in a remarkably short space of time. On Monday next Marion Elmore will make her bow to our people as a star, for the first time, in the new play of Chispa.

* * *

The Windsor was comfortably filled in every part Monday night, when the familiar play, Hearts of Oak, was presented by James A. Herne and his excellent company. Mr. Herne's vigorous picture of the sturdy Terry Denison is one which calls forth admiration. It has become one of the standard characters of the stage. Mr. Herne's voice has much improved and is now quite equal to the tax that is put upon it in some of the stronger scenes of the drama. Frank Chippendale makes a breezy Owen Garroway. Katherine Corcoran's Chrystal does not need special commendation; it has been warmly endorsed everywhere. Altogether the company gives a delightful representation of the play, which improves rather than grows wearisome upon old acquaintance. Tuesday night another big house was found witnessing Hearts of Oak.

The Musical Mirror.

The Sunday night concert at the Alcazar was pretty good as regards the instrumental music, which was fairly played in spite of the conductor, who is another instance of the rule, apparently absolute in New York, of selecting a music director who does not know anything about the art of conducting, an art quite as special as that of generalship or statesmanship. Not only does a man need to be a perfect musician in order to fit him for the post of director of a band; but he should have the power of command, that magnetism that is given but to few, that power over men's minds that enables the one to control the many. Miss Glover is a pretty little girl, has a pretty little way with her, and a pretty little voice that was quite lost in the vast Alcazar. Lencioni is a decently good basso caricato, such as one hears in Parma or Ancona or some other Italian villaggio. Taken altogether the Sunday concerts do not come up to the mark. There is plenty of talent to be had, cheap; but it requires judgment to select it.

* * *

There was a pretty interchange of courtesies between Theo, the newly arrived opera bouffe prima donna, and Dolaro, at the Bijou Opera House, on Friday. The French singer occupied a box decked with American flags, and when Dolaro sang the "Bon Jour" she clapped her hands delightedly, and seizing, first her own and then her friend's bouquet, she hurled them on the stage, crying out impulsively, "Brava! brava!" Dolly was charmed, of course.

* * *

A very fine robust tenor is Mr. Bernard, who sang at the Alcazar last Sunday night. With proper teaching he would have a great future, for he has a glorious organ—full, rich, sonorous and powerful. Nevertheless, as yet, he cannot sing.

* * *

ILLIE TAYLOR at the Bijou Opera House is what may be called truly an uneven performance, in which the good and the bad are curiously mixed up. Carrie Burton looks very pretty as Phoebe, acts very intelligently and with a good deal of effect of the kind that the French call *espieglerie* and we call cunning. Her voice, however, is not of a good *timbre*, and her singing is unsympathetic—after Dolaro's honeyed tones and perfect school the crudity of voice and lack of style showed by the imperfect vocalization of the present prima donna is all the more apparent. Miss Burton is a girl of ability, and only needs proper training to hold a settled place among our opera bouffe singers; at present she cannot compare with Dolaro, Russell or Post.

Secondly—Eme Weathersby, the Arabella, is a very pretty girl, acts passably; but has a very poor voice—in fact, speaking in the sense of art, no voice at all.

Thirdly—Amy Harvey, as Susan, is rather awkward in gesture and decidedly indistinct in enunciation; evidently a novice.

Fourthly—Jennie Hughes is excellent as Eliza, her bright, funny style contrasting markedly with the uninteresting manner of most of the other actors. Miss Hughes is emphatically a clever actress, and her Eliza brims over with comicality and spirit.

Fifthly—Ed Connell is the best Crab we have seen. His distinct articulation is a great point in his favor; for who can enjoy the wit of dialogue or the quips and cranks of a funny text if the actor mumbles in his jowl "as some of our players do?"

Sixthly—A. D. Barker made a very indifferent Barnacle. There was an attempt to be quaint, which only resulted in clumsiness, and a flavor of Dick Deadeye pervaded his whole performance.

Seventhly—Charles Campbell was very nice as Billee Taylor, and Albert Henderson tried his best with Sir Mincing Lane, but is not enough of a comedian to carry out the true conception of the part.

Eighthly—Ed. Chapman plays Captain Flapper in straight imitation of Robson, and sings not at all. Why can't actors strike out styles for themselves, and leave other men's styles alone? This kind of larceny is quite as bad as prigging tickers or pirating plays. Mr. Robson has taken the pains to construct a certain manner on which his emoluments mainly depend; therefore, it is plainly as dishonest to steal his style, whereof he makes his living, as to steal his watch whereby he makes his time.

The chorus is bright, powerful and good; the orchestra very unsteady and lacking in volume, and the *entente cordiale* between the conductor and the artists, whether of the stage or the orchestra, is not perfect. But we suppose that the present orchestra and conductor are only Summer substitutes, and therefore we shall leave them alone most severely. In the future—well! we shall see.

* * *

The Snake Charmer is doing wonders at the Alcazar. Dolaro and Post are exquisitely happy in the parts of Prince Mignapour and D'jemma. The chorus is good and the band (for a wonder) full and thoroughly efficient. Mr. Wernig improves in his conducting, and will, we doubt not, in good time be all that is required. Care in the shading (so to speak) is what he mainly wants at present. But he is gaining experience nightly, and will ripen with time.

* * *

Max Strakosch is going to manage his season on the sensible plan of giving a good all-round performance of favorite operas, without sacrificing everything to one star, who gobbles up all the glory and all the profit. The favorite singer, Letitia Louisa Fritch, who used to accompany Wilhelmj on his concert tours, is to be one of the prime donne, and Zelda Seguin the chief contralto.

* * *

Colonel McCaull has engaged Ben Clarke, the favorite tenor, who is a pronounced favorite in Australia and California, and who has a sweet and wholesome voice. His Ralph Rackstraw is a very good performance indeed.

* * *

Gilbert and Sullivan's Sorcerer will be given at the Bijou soon. John Howson will be the ideal John Wellington Wells. We have often wondered why this opera is not given oftener. Probably there are not many John Wellington Wellses.

* * *

A. Reiff is one of the most experienced operatic conductors of the day. Why do we not see his name at the head of some of the orchestras? Echo answers "why?" Is it jealousy or parsimony—or both?

Joaquin Miller's Plays.

The best legal authorities now agree in the opinion that dramatic authors may best protect their plays by copyrighting them as literary—not dramatic—compositions. To do this it is necessary to print them and file two copies in the office of the Librarian of Congress at Washington. Joaquin Miller, who has suffered as severely as any man at the hands of unscrupulous professionals, a few months ago decided to follow the advice contained in this opinion. From the press of a San Francisco publishing house he has issued his plays '49 and The Danites in neat book form.

They are now properly registered at the headquarters of copyright record, and are in a safe condition to be protected in case of necessity. We have received a copy of the book—but twenty or thirty copies have been circulated as yet, and those only among the author's friends—and find on perusing its pages that the public, in witnessing mutilated, distorted versions of both '49 and The Danites, have lost the purest grains of gold that abound in these best dramatic efforts of the Poet of the Sierras.

Mr. Miller prefaces his book with a few remarks so full of quiet meaning that every professional, knowing the peculiar troubles Mr. Miller has experienced since he dealt with certain persons who are unfortunately classed among actors, will thank us for giving them publicity.

"Virgil, I think it was," runs the preface, "in his youth and obscurity, fell in with a loud pretender of letters who got hold of one of his poems, altered it and gradually came to claim it as his own, bitterly abusing the real author, as often happens, whom he felt must sooner or later accuse him of the theft."

The quiet and crushing answer of the grand old pagan teaches a Christian lesson that I try in vain to rise equal to. For he made no accusation or complaint, but merely took his poem, in his own good time, divested it of all rubbish, and finally completed it.

"And he completed it so tersely and then so tenderly, and made it so much purer and better that there have never been two opinions as to who conceived and fashioned it."

This certainly is truth expressed with dignity.

Mr. Miller, in order that the public shall not be led to believe the counterfeit presentment of his drama by a party or parties well known is authorized by himself, and so that the literary and dramatic discrepancies of the counterfeit in question shall not be laid at his door, thinks seriously of getting up a popular edition of The Danites and '49, which he will advertise as the only true versions, and place it on sale wherever the spoliator or spoliators may perform their garbled messes. It seems to us that this method would be a capital one to counteract the evil effect that Mr. Miller justly fears. Whether he will carry out his intention or not it is impossible to say yet.

James O'Neill will play Hamlet on Saturday afternoons this season, not wishing to give up entirely his love for the legitimate.

Whose is the Blame?

Melodrama and Comic Opera usurp the stage at the present time, and, like all usurpers, utterly oust and destroy all things or persons that stand in the way of empire or that show the slightest sign of either the power or inclination to ascend the doubtful throne. Now Melodrama is a sturdy villain full of plots and reeking with gore like a bold baron or a lusty mosstrooper of the Middle Ages, while Comic Opera is as the baron's jester, full of "quips and cranks and wreathed smiles."

Melodrama is the Usurping Duke, Comic Opera the Touchstone, of the stage. But, alas! our villain, though bloody, is not romantic; though rude, is not picturesque. There is a convict flavor about him; he smells of the jail and the hulks; and our clown, though ready-witted, is not funny; though impudent, is not quaint. He reeks of the sawdust and burnt cork. Who that has seen Lemaitre, Dumaine, Henry Neville, Uncle John Scott and others of their calibre in their heroic if rumbustious performances of the Porte St. Martin, Adelphi, or Bowery Theatre melodramas of former days, could relish the sodden, evil odored wretches whose adventures make the plots of the dramas of the present time? The fester of the so called realism has eaten to the very bone of the drama—not the pure, wholesome realism that "holds the mirror up to nature," but the infected parasite haunted realism that finds no food well flavored unless it be tainted even as the Teutchee savages of Northern Liberia find no savor in their walrus flesh until it is rotten. Judging from the style of play prevalent now, the public takes no interest in anything save crime. "Rubaldo the Resolute; or the Red Ruffian of the Rialto," has it all his own way. Rogues are trumps in our modern game, and a delicately nurtured woman would rather gloat over the full flavored life of a craven convict, sympathize with his jail-bird miseries and send nosegays to his cell, than commune with a modern Bayard or Admirable Crichton.

Real life as well as mimic is infected with this caries. Not a gallows bird but has a circle of sympathetic admirers, chiefly of the softer sex or of the clerical caste, to soothe the weary hours of his confinement and to scent with the choicest flowers his well earned cell; but what honest workman has such luxuries at his sick service? He may go to the hospital and be hanged to him! *He* has done nothing remarkable. He is not a hero! Oh, no! He is only a man who does his duty in that state of life to which God has called him, and there is nothing interesting in that. His life is as mawkish as skim-milk or stale beer; there's no relish in him at all. But a murderer. There is juiciness, there is spice, there is something to quicken the pulse and make the heart leap. Crown him with choicest posies, feed him on the fat of the land, and lodge him in a palace, and, when his final transfiguration shall come, take special care that his translation from this dull earth to the realms of glory that await him, shall be effected in the pleasantest and quickest manner. Shake his gory hand, kiss his mouth erst foul with blasphemy now fragrant with prayers, and join heartily in the glorification of massacre and the beatitudes of crime. So, as the drama is but the world reflected, is the villain worshipped of the many. The murderer, the adulterer, the forger, all have their votaries in the vast public.

So much for the earnest side of real and mimic life at the present day. Now for the jesting one. Our ideas of wit and humor, as judged by that mirror of society, the Stage, are sadly different to what they were in the days of the School for Scandal, or *Les precieuses ridicules*. Dislocation of words has taken the place of wit, and misappropriation of terms has supplanted humor. It is exquisitely funny now to call a dentist a tooth carpenter, and excruciatingly witty to turn the end of a word into the middle and leave it there. So in comic opera, the fun now consists in nigger minstrel gags and circus flapflaps. Lorenzo, in The Mascotte, turns somersaults and gyrates like an acrobat. If the wit be not of the arena, it is sure to be of the gambling saloon, the public house or the Legislature. Poker, euchre and delirium tremens, combined with plenty of ward politics to give it a flavor, make "a dainty dish to set before the Queen," Public opinion! As on the Stage, so in Society. The conversationalist has given place to the retailer of jokes and good things "got off" by So and So, or Thingumbob. Repartee has succumbed to pun and Brilliancy to that most indescribable thing that the "funny" men of the provincial press give to their unhappy readers as Wit and Wisdom but which, to the judicious, is like "the crackling of thorns under the pot."

For the presentment of this trash on the public stage some managers are likewise responsible. They think that what is fun for them must be fun for all, and therefore, inasmuch as it makes them laugh to see Lorenzo tumble, it will make the public laugh also. As they cannot appreciate good music or witty dialogue, but can relish with an appetite a song and dance or a "specialty," they fondly imagine that the audience is of like mind, and so the "Judicious," as aforesaid, are left unsupplied. For this the active manager, not the passive public, is responsible. Even as a man will prefer good roast beef to boarding house hash or doubtful pot pie, so will the public feed more willingly on wholesome nutriment, intellectually, than on garbage—that is, if it is to be got at.

The Thorne Divorce Case.

About twelve years ago Charles R. Thorne, Jr., obtained a divorce in Indiana from his wife, Helen Thorne, on the ground of incompatibility of temperament. Ever since that time, it is stated, Mrs. Thorne has been receiving a sum of money annually for her own support and the support and education of their daughter, Grace Thorne. It is claimed that Mrs. Thorne was perfectly satisfied with this arrangement and never objected to the subsequent marriage of Mr. Thorne with his present wife, Mrs. Mary Swift Brown (which occurred shortly after the divorce was granted) until about two years ago, when she brought suit for divorce in the Boston courts. The trial of this suit has never been proceeded with, the case having been postponed from time to time at the request of the plaintiff.

The present Mrs. Thorne's father, ex Mayor Swift, of Philadelphia, who died recently, bequeathed $50,000 to his daughter's children, one of whom is by her first husband and the other by Mr. Thorne. Mrs. Thorne receives the interest on this money while living, the principal reverting to the children on her death. Mr. Thorne receives no portion of the legacy.

Ex-Judge Dittenhoefer has been retained by Mr. Thorne as his counsel in the proceedings in Boston.

The Goodwin Theatres.

The question of the management of the Goodwin theatres in Philadelphia is settling down to something tangible. It was announced a few days ago that Frank L Gardner had purchased the leases of the Walnut and the Opera House from Mrs. Goodwin, and would have both theatres. Gardner was the authority for the statement. But things have changed since then, and Gardner finds himself out in the cold. There was a year's lease on the Opera House; but the lease did not go to the heirs, and so the owner, Mr. Bennett, has made a new contract with Fred Zimmerman, who is associated by S. F. Nixon. The money has been paid, the contract signed and the theatre turned over to Mr. Zimmerman. The theatre will open Sept. 11. As for the Walnut, the question of the management is not settled yet. Mr. Nixon is in charge, and John S Clarke, the owner, is on his way home from Liverpool to attend to matters. There does not seem to be much doubt but that Zimmerman and Nixon will have this theatre too, which will give them control of four theatres.

A Desperate Remedy.

Col. L. E. Spencer, of Galveston, a well known manager in the Southern circuit, related to a coterie of friends, the other day, a curious incident connected with his Texan life. Years ago he was afflicted with consumption, reduced by frequent hemorrhages to a mere skeleton, given up by his physicians and shipped to Galveston as a *dernier resort*, with the advice to "take the risks of a tussle with the yellow fever," it being a well known fact that this disease either kills the patient or eradicates most chronic maladies that may exist in the system.

In the language of Col. Spencer: "I left my home in Brooklyn as I supposed for the last time, and with the feelings of a man who was going to meet certain death. Still, nothing was left me but obedience to my medical counsel, and I made preparations for the worst. My first step was to engage two experienced nurses, who agreed to respond to my call at any moment, and then I plunged at once into the yellow fever and began the work of tempting fate. For weeks I sat by the bedsides of patients, nursed, fed them, inhaled their breath, drank from the glasses in which they took their medicine, assisted in preparing them for burial, and, in every way I could think of, purposely exposed myself to the disease.

"At last, when the epidemic had nearly exhausted itself, and I thought the daring experiment had failed, I felt one day the premenitory symptoms, the chill, the dizzy head, the dazed eye and the pains in the limbs. The doctor came and told me 'I had it.' The nurses followed and I began the battle, passing through the various stages until I reached the last the fatal black vomit. Right there, on the edge of death I stopped. One of the attendants during the night, heard the hiccoughs, and hastily calling the other they stripped and packed me from head to foot in ice. You may be sure it was an heroic treatment that gave me no favorable idea of polar explorations; but it produced the reaction they sought, expelled the fever, and brought me from the gate of death to life. In a few days I was convalescent; began to gain flesh until I weighed 150 pounds; the cough was gone, the lungs restored, and from that time until the present I never have had an ailment."

"This," added the Colonel, "is not an exceptional case, and you may say for the benefit of the profession that if in traveling they catch the yellow fever, or it catches them, the first and most important step is to secure trained and faithful nurses, plenty of ice, drink fig leaf tea and convalesce on brandy milk punches."

—The following engagements have been made by the Madison Square Theatre: Charles B. Welles, Mattie Dunlap, Louise Watson, Kittie and Clara Downs, Mrs. Clara Stoneall, C. J. Henderson, Percy Meldon and Henry Miller.

Monday's Openings.

[BY TELEGRAPH TO THE MIRROR.]

Just in Time.

PITTSBURG, August 29.—Le Claire and Russell opened in Just in Time at the Opera House last night to $514. Piece received with great enthusiasm, and stars called at end of each act. Opening night of Pittsburg season. LUCIEN BARNES.

Annie Pixley's New Play.

COLUMBUS, O., August 29.—Pixley produced Marsden's Zara at Comstock's last night to a crowded house. The play will need pruning, and will then undoubtedly catch the public favor. G. C. Boniface, Charles Maubury, M. C. Daly, A. Z Chipman, Emma Chifden, Blanche Moulton, Donald Harold and W. R. Johnson were in the cast. Zara, a half gypsy girl, is well suited to Miss Pixley, and her songs, set to Braham's music, won upon the boys. The plot is not worth mentionsng.

R. C. HULL, Correspondent.

Irish Aristocracy.

TROY, August 30.—We opened Monday night to the largest audience (2 000) ever gathered in the Griswold Opera House. Many were turned away. Irish Aristocracy is a great "go." The rush was nearly as great the second night, and again were people turned away.

S. M. HICKEY.

Squatter Sovereignty.

NEW HAVEN, August 30.—Squatter Sovereignty was produced before a crowded and delighted house last evening.

M. W. HANLEY.

One Woman's Life.

HAMILTON, Canada, August 30.—Bertha Welby opened to a good house. She rendered the part of Agnes with great power and thrilling effect, and received several calls. One Woman's Life has proved to be a play of deep and absorbing interest.

ARTHUR STEELE, Correspondent.

SYNOPSIS.

The story opens with a scene in the library of Major Frankland, a wealthy, but gouty old widower, in whose employ is Agnes Hamilton, who has been for five years attending on the old man. In recognition of her services he has made a will leaving her all his immense wealth, ignoring the rights of his only son, who had left him on account of harsh treatment. The old man aware of his approaching death, relents and makes a new will, in favor of the son. He informs Agnes of this, and tells her that the will is in the safe, the combination of which no one knows but himself. In the meantime this safe has been broken open, for the purpose of plunder, by a tramp, and in a highly dramatic scene between the Major and the servant, who has served him so faithfully, death overtakes the old man, and Agnes secures the new will, and, as she supposes, burns it. But the fragments are recovered by the tramp, and the curtain closes the first act.

The second act is in the park of the Chateau Blanc. Agnes is now the widow of the Marquis D'Ansieres, and is surrounded by the elite of the country. She falls in love with a struggling artist, and becomes his affianced wife. The tramp turns up and demands a cool million as the price of his silence. She acquiesces in this demand; but during the arrangement for the payment, she learns that the artist whom she loves is the son of Major Frankland. She immediately transfers the fortune to the rightful heir; but he casts her off on learning how he had been robbed of his rights. She becomes a recluse in a London tenement, gradually dying of a broken heart. The artist learns the true state of affairs, and at last finds her. Mutual explanations follow, and a happy termination closes the story. The play is in four acts, with an interesting underplot, ingeniously sustained by an aristocratic baron, his daughter (a light comedy part), and an English swell of the noodle order.

Called to Account.

PHILADELPHIA, August 30 — Alexander Caufman appeared at the Walnut last night, in Marsden's Called to Account. It was his first appearance here. He had a big house in the galleries and a poor house below. Marsden's effort isn't much, and Called to Account isn't nearly as exciting as a real, double back-action, patent inside-out melodrama should be. Still, people are not very critical at this season of the year, and if the boys like it that is sufficient. Caufman has a fair company to support him.

Margaret Mather.

CHICAGO, August 30.—Mr. Hill's star scored a triumph last night. She captivated the audience and conquered the critics. She has many faults, but they will be overcome in time. The main point is that in appearance, voice, fire and intelligence she possesses all the qualities that go to make up a great actress. I will send my criticism by mail, as the limits of a dispatch preclude the possibility of sending a thorough analysis of Miss Mather's Juliet. The house was not a great one. The company were most acceptable, young Salvini meeting with much favor.

Complimentary.

[Boston Folio for September.]

The Midsummer NEW YORK MIRROR is a very handsome and valuable issue. Its supplementary picture of Union Square, in colored lithograph, about which a swarm of professional heads group, will be sought for eagerly, while the contents of the paper, in both text and picture, are very entertaining. Mr. Fiske, the editor, makes a paper the profession may well be proud of.

[Chicago (Ill.) Sat. Eve. Herald.]

The Midsummer Number of THE NEW YORK MIRROR is decidedly in advance of anything of the kind which has made its appearance up to the present time. It is full of sketches by prominent theatrical men, and is breezy and interesting throughout. THE MIRROR stands head and shoulders above the other Eastern dramatic papers in gentility, while it excels them also in all points save blackguardism. It is creditable to the profession that it supports such a paper, and discreditable to it that the journalistic vampires who by the profession are not starved to death without further delay.

[Ottawa Free Press.]

The Midsummer Numoer of THE NEW YORK MIRROR has an illustrated supplement giving a representation of Union Square and the vignettes of 105 of the leading actors and actresses, the latter including Mrs. Langtry, the celebrated English beauty, who is at present before the footlights.

[Lloyd Brezee in Detroit "Chaff."]

THE NEW YORK MIRROR outdid itself and exceeded its promises in its Midsummer Number issued last week. It was by long odds the most beautiful and meritorious dramatic paper ever printed. There were twenty four pages filled with bright and readable sketches, fine portraits, amusing caricatures, news and advertisements. Harrison Grey Fiske and "Kalula" should be proud of their work, but the business manager or somebody should be raised Hades with. Not a single copy of THE MIRROR reached this city until Monday morning, and then not one fourth the number ordered by the Detroit News Company could be procured. It is all well enough for THE MIRROR folks to tell us that they could not supply the New York demand; the publishers should have printed fifteen or twenty thousand more and taken their chances. Will Johnson, THE MIRROR'S fat and able correspondent here, telegraphed for two hundred copies and is wild because he cannot get them. The lithograph showing Union Square in midsummer was a great scheme

[Albany (N. Y.) Times.]

The Midsummer Number of THE NEW YORK MIRROR is a handsome issue of twenty four pages, with colored supplement entitled "Union Square in Midsummer." This supplement, which is 22x18 inches, gives an excellent view of the "Square," as well as the portraits of over a hundred well known professional people. The paper itself is made up of interesting theatrical gossip and sketches furnished by people connected with the drama.

[St Paul and Minneapolis Pioneer.]

The Midsummer Number of THE NEW YORK MIRROR, the leading musical and dramatic journal of the day, is one of the finest specimens of literary, typographical and artistic work that has ever reached the aforesaid depository. It is a double number, printed in clear, handsome type, on firm paper, and is filled with elegant and appropriate illustrations. Space is too limited to allow a recapitulation of the varied contents, hence it must suffice to say that the feast between the artistic covers will gorge the most exacting. The front cover is indeed elegant and unique, being a dainty and finished etching representing a pretty maiden indolently resting in a hammock, while through the foliage refreshing Midsummer sports and scenes are visible. Accompanying this beautiful volume is a large colored supplement faithfully producing good old Union Square, New York, and surrounded by over one hundred correct and nicely executed likenesses of the most beautiful actresses and popular actors of the day. Such enterprise as this must and will be bountifully rewarded especially as the journal contains all of the latest and most reliable news of the day in its line.

[St. Louis Spectator.]

The Midsummer Number of THE NEW YORK MIRROR is a splendid achievement in dramatic journalism. It contains a supplement with colored portraits of leading professional people, as well as of Union Square, New York, the great rallying-point of actors who happen to be in the metropolis. The literary features are surprisingly good. Among other things is a poem, "To the Jersey Lily," by Joaquin Miller. * * * There are other poems by John Templeton, father of Fay; Annie Wakeman, Edward E. Kidder, Leonard Grover and Sydney Cowell. There are prose articles by some of the first actors and dramatic authors. THE MIRROR is to be congratulated on its enterprise.

[Newark (N. J.) Sunday Call.]

That lively dramatic journal, THE NEW YORK MIRROR, issued an excellent Midsummer Number yesterday. It has a tinted cover with a pretty rural sketch upon it, and gives also a portrait of Margaret Mather, the reader, whose coming *debut* on the stage in Chicago is looked forward to with much interest by the press and the dramatic profession. Accompanying the number is a large chromo lithograph of Union Square, N. Y.

[Bloomington (Ill.) Eye.]

The Midsummer Number of THE NEW YORK MIRROR comes to us handsomer than any of its predecessors. THE MIRROR is justly proud of its record as the oldest of dramatic newspapers, while a slight inspection of its contents proves that it is also the most able of its class. The paper, besides articles connected with the stage by prominent actors and authors, has a supplement representing Union Square, the famous theatrical resort of the metropolis, with portraits of the most famous men and women of the profession along its margin. The mantle of N. P. Willis, the founder, has indeed fallen upon able shoulders in the person of Harrison Grey Fiske.

[Oil City (Pa.) Blizzard.]

We are in receipt of the Midsummer Number of THE NEW YORK MIRROR, one of the leading amusement publications of the country. It is very handsomely gotten up and replete with interesting reading matter for theatre going people. Accompanying the number was a handsome lithograph of Union Square, showing pictures of something more than a hundred of the leading actors and actresses of the country.

[Janesville (Wis.) Daily Recorder.]

The Midsummer Number of THE NEW YORK MIRROR, the leading theatrical journal of this country, has been received at this office, and contains more fresh dramatic news than all the so called dramatic papers we have seen put together. The lithograph supplement given away with this issue comprises, besides "The Union Square" proper, the likenesses of one hundred and five of the principal actors and actresses of the world. This is the largest number of professional portraits ever presented on one sheet. Every branch of the profession has its representatives, and cannot fail to be of interest to the readers of this wide awake journal.

[St. Paul Daily Dispatch.]

A GOLDEN NUMBER.

The Midsummer Number of THE NEW YORK MIRROR is a welcome addition to the *Dispatch* library. The champagne periodical of August issues is one of the neatest specimens of artistic skill laid on our table this summer, and affords happy evidence of the rapid strides it has made in the world theatrical as well as in that great circle of literatis who reject to spend a spare hour or so in sketches or bits of verse that abound in keen witticisms and sparkle with rare gems from the pen of idolized raconteurs.

Nilsson's advent in '71 and the visit of the golden throated songstress to historic Fort Sumter is vividly recalled by Mrs. F. G. De Fontaine. Fred Lyster gives some pleasing reminiscences of poor Ned Sothern. Among the verses we find the appended names of Barton Hill, Annie Wakeman, Sydney Cowell, John Templeton, Kit Clarke and Sydney Rosenfeld. In addition to the numerous illustrations are several of the more prominent scenes from Romany Rye.

Breezy gossip is given of many footlight favorites, and the journal is generally made attractive by a large sketch on the title page of a sweet creature gracing a hammock in dolce far niente, with a gentle sunlight enveloping her dainty figure.

Accompanying the Midsummer issue is a large supplement illustrating in detail a portion of Union Square, New York, the whole surrounded by miniatures of the most famous actors and actresses.

[Detroit Free Press.]

The Midsummer Number of THE NEW YORK MIRROR is a triumph in special journalism.

[Waterbury (Conn.) American.]

The Midsummer Number of THE NEW YORK MIRROR, comprising twenty four large pages, is an exceedingly interesting one, and contains emanations from the pens of the most clever actors, dramatists and journalists in the country, besides the regular departments of the paper, which are as gossipy and newsy as ever. An unique lithographic supplement accompanies the number, which reflects life in Midsummer in Union Square, and shows the faces of many well-known actors and actresses.

[Ottawa Herald.]

THE NEW YORK MIRROR, the leading theatrical journal, issues a Midsummer Number, with illustrated supplement, presenting Union Square and the vignette photos of one hundred and five leading actors and actresses, the latter including the celebrated English beauty, Mrs. Langtry.

[Columbus (O.) Bohemian.]

For the last few years that excellent dramatic journal, THE NEW YORK MIRROR, has been issuing Midsummer Numbers. This summer it comes to the front with a number that excels all previous efforts and is as fine a piece of work as was ever issued from the press. It contains a beautiful illuminated supplement with the pictures of all the prominent artists in the profession, and the paper itself has twenty-two pages of the choicest readable matter imaginable. THE MIRROR is always a splendid paper, and its Midsummer Number is indeed an elegant affair.

[Danville (Va.) Daily Register.]

We have received a copy of the Midsummer Number of THE NEW YORK MIRROR, the great theatrical journal of America. This Midsummer Number is a splendid specimen of typography and is well filled with articles of interest and information not only to the dramatic profession but also to the general public. With it is an illuminated supplement, which is an elegant representation of "Union Square in Summer" and contains medallion pictures of more than a hundred theatrical celebrities.

[Miami Co. (Ind.) Sentinel.]

The Midsummer Number of THE NEW YORK MIRROR is elegantly gotten up and very readable.

[Grand Rapids (Mich.) Evening Leader.]

THE NEW YORK MIRROR'S Midsummer Number is one of the brightest and most complete specimens of a dramatic paper ever issued in this country. The title page has a unique design of a woodland Summer scene, and the number has a colored supplement, "Union Square in Midsummer," which of itself is "worth the price of admission," as the circus poster says. It represents this popular centre around which members of the theatrical profession gather, while gracefully grouped above and below are the faces of all the well known stage people, making it a valuable souvenir.

The columns of THE MIRROR are filled with interesting matter, and it is not too much to say that the publishers have excelled all former efforts in the way of a "special number."

[Fargo (Dakota) Bee.]

The Midsummer Number of THE NEW YORK MIRROR is the largest and most tasteful number that has yet appeared in the line of dramatic papers. It is accompanied by a colored engraving of Union Square, New York, the margin of which contains a hundred or more faithful portraits of musical and dramatic celebrities. Altogether it is an invaluable number for all interested in such matters, as in fact are all the issues of this paper.

[Tarboro (N. C.) Guide.]

We have just received the Midsummer issue of THE NEW YORK MIRROR. It is handsomely gotten up. Also with this paper we received three pictures of Union Square, New York City, which are as perfect as could be drawn. THE MIRROR has no superior in the United States, and a few years more, if it keeps up its march of improvements, it will not have an equal. In fact it is to day the Dramatic paper of this country. We were very sorry that our picture of Union Square was so mutilated in the mails.

[Batavia (N. Y.) Daily News.]

The current number of THE NEW YORK MIRROR is a handsome edition of that excellent dramatic journal. It is gotten up in pamphlet form, with a tasty illuminated cover, and its contents include a fund of interesting news and varied miscellany relating to the profession. Accompanying it is a large colored lithograph, entitled "Union Square in Midsummer," which shows in addition to that well known square in New York the faces of upwards of a hundred and fifty noted managers, actors and actresses. It is a beautiful piece of work.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

BOSTON.

Boston Museum: The opening night at this house is always an event of importance, and is eagerly awaited by many who regularly attend the celebration and heartily welcome the favorites, who are looked upon as old friends. It is unnecessary to speak of the reception accorded to the members of the company; but the heartiness and sincerity of the applause must have been a source of gratification and pride to all. The opening selection, Imprudence, was a disappointment. It is nothing more than a farce extended to three acts, and while at times there are situations and bits of dialogue which are exceedingly amusing, as a whole it is exceedingly commonplace and uninteresting, not to say improbable in its plot (if there is any plot). It is not likely to become very popular. Many of the characters appear to be old acquaintances in new costumes, and give no great opportunities for the display of talent by the company. Charles Barron acted the character of Durant in that cool manner which he has displayed in similar characters; but evidently felt, as did others of the company, that he was intrusted with a part not equal to the ability of the artist. Annie Clarke, as Mrs. Blake (Lady Gay Spanker) did the little required of her in an artistic manner, while Mr. Wilson, as Mr. Blake (Dolly Spanker) created much amusement. Mr. Warren, as the old father, Dalrymple, presented a good picture of some of the old men who want to be considered young and lively. Mrs. Vincent in the small part of the landlady, gave the utmost satisfaction. Imprudence gave way to Scrap of Paper and Poor Pillicoddy during the early part of the week, to be followed by A Celebrated Case, which will be presented with the same cast which won so much favor during the former representations of the drama.

Globe Theatre: The Merry War does not seem to have met with the success anticipated, the performance not being altogether satisfactory. The music does not appear to be catchy, and as given the first night everything worked slow, and vim and animation appeared wanting. The members of the company had appeared before in the character, consequently an extended criticism is unnecessary. The Merry War will be continued during this week, after which Around the World in Eighty Days will be presented with an admirable cast and in a superior manner.

Park Theatre: Divorcons continues to draw large and well-pleased audiences. Next week Odette.

Boston Theatre: A Free Pardon, with its many improbabilities, proves nevertheless to be an entertainment of much merit—made so by the acting of the company and the excellent manner in which it is produced. Applause is frequent and the enthusiasm unbounded, the principals receiving many recalls. Next week, Chanfrau.

Howard: This house, which has been painted and decorated in excellent style during the summer months, opened its doors last Monday, presenting a programme of rare excellence, which met with the appreciation of the large numbers present. This week a great combination of artists will appear, the members including May Ten Broeck, John Henshaw, Magee and Allen, Quilter and Goldrich, Harry Bryant and others.

Oakland Garden: Charles Fostelle as Mrs. Partington created much amusement in the comedy of that name, which has been rewritten and greatly improved. The company engaged to support Mr. Fostelle was excellent. This week, which is the last of a season that has been very successful, Uncle Tom's Cabin will be presented with its powerful double cast.

Items: Isaac B. Rich presented Charles Seymour, assistant manager of Oakland Garden, with a handsome ring, which was a well-deserved compliment to this enterprising gentleman. Thomas Flaherty, father of Corinne, has decided to remain in this city and attend to his piano warerooms. Mrs. Jennie Kimball, to whom much of the success of the Merriemakers is due, will continue to manage the combinaton.—H. W. Maynard will act as general agent for Baird's Mammoth Minstrels the coming season.—The Guv'nor will be presented at the Museum next week.

BALTIMORE.

Holliday Street Theatre (John W. Albaugh, manager): The regular season opened Monday night to a big house, Barlow and Wilson's Minstrels being the attraction. The performance was good. Milt Barlow, Luke Schoolcraft, George Coes and Cal Wagner are favorites here and were cordially received. Next week McKee Rankin.

Monumental Theatre (James L. Kernan, manager): After several weeks preparation, the romantic drama, The Sea of Ice, was produced with Annie Ward Tiffany as the star, supported by Samuel K. Chester and a good company. It was placed upon the stage very elaborately, with new scenery and mechanical effects. A word of praise is due to Milton Slemmer, the scene painter, and W. H. Foster, the machinist. A sailor and Mexican ballet were introduced and the tableaux were very fine. Next week Big Four combination.

Front Street Theatre (Dan A. Kelly, manager): The third week of the season began on Monday night with Sid C. France, in Dead to the World, as the main attraction. The olio this week is an excellent one. Next week the Lorenzo Brothers and their dogs.

Ford's Opera House (John T. Ford, proprietor): Closed this week.

Items: Louis Blumenberg, the violoncellist, has returned from his trip with the Carreno-Rossini Concert troupe. He goes out next season with the Marie Litta party.—Thomas F. Hogan, treasurer of the Holliday Street Theatre, returned to us last week looking bronzed and hearty after his summer vacation.—J. B. Alexander and Jennie Grubb, well known vocalists of this city, left last Saturday for New York to join the Wilbur party.

CLEVELAND.

Euclid Avenue (L. G. Hanna, manager): This week the grand entrance will be entirely redecorated, the new stage being already completed, and following week the carpetings are to be put down, so that the house will present a new and elegant appearance at the Mastodons, opening Sept. 13. Denman Thompson is to be the second engagement, probably producing his new play.

Academy (John A. Ellsler, manager): LaClaire and Russell arrived Just in Time to open the preliminary season, 21st, with H. W. Emmett's new play of that name. This midsummer opening is hardly consistent with the prevailing hot weather, consequently audiences have been only fair. The piece is sensational rubbish, outside of the variety performance of the two comedians, LeClaire and Russell, the company exhibiting their newness to the stage in a painful manner. There is just one exception to make in regard to the support, and that is Larry Smith's Sammy Duggan, which is hideously ludicrous. If the rest of the company put as much life into their characters as does Larry, the piece might prove a success. Prof. Hartz this week, followed by McIntyre and Heath, Sept. 4; F. B. Warde 11th.

Items: Lucien Barnes, managing Just in Time, was here, vigorously talking up the new piece.—W. J. Russell received a telegram Monday night, just as the performance began, that his mother had died in San Francisco.—The rejuvenated Academy, in its Fall and Winter costume, is pleasant to look upon, while the ancient scenic effects suffer in comparison. The working force of the house will consist of J. D. Shannon, treasurer, assisted by Louis Hartman; Francis Finney, ticket taker; Emerson Humphrey, head usher; Thomas Studor, stage carpenter, and Peter Miller, property man.—Mons. Montpelier returned last week from an extended trip through France. His latest plans regarding that new Cleveland theatre are to form a partnership with P. L. Johnson, of the Johnson House; have the grand entrance under that house, and build a fine hotel over the entrance. This is to take a tangible shape in 1884, at expiration of certain existing leases.—Very sorry I could not accept Manager Hanna's kind invitation to be one of the party going over to be present at the Mather debut. A special sleeper left here 27th with Manager Hanna and M. E. Gaul and representatives of the Cleveland press.—Flo Crowell, with some lady friends, occupied a box at the Academy Friday night. Flo's face and head bear a resemblance to Margaret Mather's.—F. C. Tegethoff manages Nick Roberts instead of Brooks and Dickson's attractions this season.—Kittie Rhoades' combination left 28th, to rehearse at Mantua. Company includes Kittie Rhoades, Lizzie Hardy, Stella Willis, Annie Coleman, Albert Roberts, Albert Meaford, Edmund Sandt, William Beck, O. B. Coleman, Frank Knight; W. R. Ward, manager, and Prof. Stower, leader of orchestra. Repertoire:—Fanchon, Honeymoon, Scrap of Paper, The Gipsey's Love, A Mother's Prayer and Oliver Twist. Play a week each at a number of State Fairs.—James Sturges, a very pleasant gentleman, joins Fred Warde at Newcastle, Pa., this week.—The lady orchestra from the Leipsic Conservatory of Music, at Haltnorth's all this week.—Electric Quartette at Comique. Management want to wager $1,000 it is the best in the country.—The universal verdict regarding the Midsummer MIRROR was that it was great! beautiful! etc., etc.—M. Perkins, on returning from Chicago, goes East for a vacation, sketching on the Hudson and knocking around New York City.—The local scribes are clamoring for more than four weeks of opera, forgetting that a musical feature predominates in more than half of the present combinations.—Treasurer Shannon will have charge of the Amusement Record, the official programme at the Academy.

SAN FRANCISCO.

AUGUST 22.

The Baldwin Theatre (H. R. Johnson and E. Ambrose, lessees): The production last night, for the first time on any stage, of the new American society comedy, Intercepted, could not be called a success. The comedy is the work of Howard Russell Johnson and Edward Ambrose of this city. The plot consists of the interception of a letter, which has been wrongly addressed, falling, of course, in the wrong hands, etc. Making due allowance for first night hitches and all that sort of a thing, a careful consideration of the piece convinces me there is not sufficient in it to interest an average audience, and as a matter of course the comedy will not succeed. Most of the dialogue and situations are commonplace, weak and hackneyed. The cast was very fair, if we except a Helen Mason, a debutante, who essayed the leading female role. She has neither voice, talent, nor any other requisite for the stage. Intercepted is up for the whole week.

Haverly's California Theatre (Frederick W. Bert, manager): The Union Square Theatre company have made a great hit with our theatre goers. Last evening a very large and fashionable audience attended on Sardou's Daniel Rochat. False Friend was announced for 28th.

Items: Ex-manager Charles Kelly, of the Baldwin Theatre, is now the gallery doorkeeper of Haverly's California Theatre.—Old John Robinson's circus opens 28th for a week. It has been doing a very large business in the interior.—A number of leading amateurs of this city have organized the Madison Square Dramatic Club, and will give a dramatic reception in Platt's Hall, 28th, when Two Orphans will be produced.—Sam Meyer, late treasurer of the Baldwin, is out on his regular fall trip of the circuit, with the pool sellers.—It is reported that Gustave Frohman has secured a two years lease of the Baldwin, but the report has not been confirmed by anything substantial. It will be welcome news to the San Francisco theatre goers if Mr. Frohman makes up his mind to take the house.—Frank Mayo will be the next attraction of the California following The Union Square company.—The Midsummer MIRROR arrived Friday, and by Saturday P. M. every newsdealer had sold out. Through some mistake of the news company, not half enough were sent. Fully 500 more copies could have been sold. The paper was generally commended as the finest dramatic paper ever published. It is to be hoped that enough copies of the next semi annual MIRROR will be sent out here to go around.—The alterations and improvements at the Standard Theatre are going briskly on, and the little bijou place of amusement will be thrown open Sept. 4, by Reed and Emerson with their minstrel company. They played last week at Santa Cruz to fair business.—The original Hazel Kirke company is doing an immense business in the interior. They played at Stockton, Gilroy, Watsonville and Salinas City, and this week are announced at Santa Cruz, San Jose, Oakland and Napa. Next week they open the new Metropolitan Theatre, Sacramento. They return to this city Sept. 4 for a brief farewell engagement. E. M. Roberts is now manager.—Reports from Oregon state that the Hattie Moore Opera company is doing a very large business in Portland, most of the seats for the present week having been sold.—Addie Rogers benefited Sunday evening; a very fair performance of M'liss was given.—The Saturday matinee of The Banker's Daughter was one of the largest ever known in the history of the theatre. The receipts were over $1,300.—That annual bugbear to the theatres, the Mechanics' Fair, is again running in full blast.—A new debutante Sunday evening next in Camille at the Baldwin. She is a Miss Behrens, and is described as being singularly lovely in person.

CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): The last performance of Taken from Life occurred on Saturday evening, and the company, together with the race horse, dynamite and other properties, have departed for Milwaukee. On Monday evening, 28th, Margaret Mather makes her debut in Romeo and Juliet. Manager J. M. Hill was seen complacently looking over the house diagram, and trying to find a vacant seat; but none were to be had. Those who come on Monday night to purchase seats will find standing room at a premium. Romeo and Juliet will be presented the first week and for the remaining two weeks of the engagement Leah, Lady of Lyons and As You Like It. The cast of Romeo and Juliet will be as follows: Juliet, Margaret Mather; Romeo, Alexander Salvini; Mercutio, Milnes Levick; Capulet, William Davidge; Friar Lawrence, E. O. Jepson; Paris, Walter Standish; Tybalt, George Dalton; Benvolio, Walter Eytinge; Lady Capulet, Josephine Bailey; Nurse, Mrs. Carrie Jamieson.

Grand Opera House (John A. Hamlin, manager): American Born closed a two weeks' engagement on Saturday, and the company disband, part going to New York and some to fill other engagements in various places. On Monday night Frohman's Consolidated Colored Minstrels commence an engagement, and from indications will do a fine business.

Haverly's Theatre (J. H. Haverly, proprietor): Colonel Jack Haverly arrived in town on Monday last, and at once made arrangements to open his theatre, and for that purpose called in his celebrated Mastodon Minstrels from Iowa, and opened on Saturday night, 26th, to a crowded house. This theatre will hereafter give Sunday night performances.

Hooley's Theatre (R. M. Hooley, manager): Kiralfys' Black Crook for the remainder of their season, two weeks. The company has been strengthened by the addition of several specialty artists. Among them may be mentioned Duncan, the Ventriloquist; Mlle. Oswald, flying rings, and Les Encroyables, grotesques.

Olympic (J. H. Meade, manager): The Richmond troupe give way to Heath and McIntyre's Specialty company. Manager Meade will play only the best variety companies, and one week engagements, thus ensuring the patrons of this class of enter tainment constant change.

Academy of Music (Dan'l Shelby, proprietor): This theatre opens the season 28th, with Gus Williams in his new play, One of the Finest. Mr. Shelby has departed from last season's policy, and will hereafter present only dramatic and operatic combinations, in place of variety. It is an experiment to endeavor to establish a standard dramatic temple on the West side; but it will undoubtedly be successful if conducted on liberal principles.

Lyceum Theatre (Thomas Grenier, manager): The same class of entertainment will be given at this house as last season—first-class variety. Opened on Saturday night 26th to good house.

Criterion Theatre (Charles Engle, manager): This popular North side theatre will open 28th with an olio and Ed Arnott in his drama, Victims of Faro.

Items: J. H. Haverly was welcomed to town by a serenade. If music hath charms to soothe the savage breast, it did not have the same effect on the Colonel, for he and the Frohman Brothers have been having a tilt through the medium of the press in regard to the excellence and magnitude of their respective companies. It is a shrewd piece of advertising.—Mr. Locke, late of the Bush Street Theatre, San Francisco, is in town.—William Welsh will assume the duties of amusement director for the consolidated negro minstrels. This means that he is stage manager, we presume.—Eunich Goodrich, a very clever little actress in light comedy parts, will take out a comyany this season.—Fred White and E. F. Egbert are organizing a company to play the legitimate in country towns.—Charles Bacon has severed his connection with the Frohman Brothers as business manager of their Callender Minstrels, and goes with one of the Madison Square companies in the same capacity.—Bliss Whittaker leaves for San Francisco on the 28th, to become treasurer of the Grand Opera House there.—The Chicago Church Choir Opera company have reorganized, and will commence rehearsals at once, adding several new operas to their repertoire.—Joseph Arthur is in town in the interest of Willie Edouin.

ST. LOUIS.

Uhrig's Cave (Collins and Short managers): Merry War by the Ford company completed its run 26th; Olivette reproduced 27th, Mascot 28th, 29th and 30th, Sorcerer 31st and Sept. 1, Merry War 2d and 3d. This will close the Ford season here.

Pickwick Theatre (E. E. Rice, manager): Wayman McCreery's L'Afrique by a local amateur company, was sung all through the week to good business. The opera was only a fair artistic success, the company being thin. A testimonial will be given to Wayman McCreery 28th. During the remainder of the week the New York Ideals will appear in Pirates of Penzance.

General Opening of the Season: The People's Theatre opened 26th with Hyde and Behman's company; the Grand Opera House with Tony Pastor; Pope's Theatre, 27th, with Minnie Maddern; Olympic, Sept. 11, with Emmet.

Items: Manager John W. Norton and wife (Emma Stockman) will leave for New York in a day or two to take part in the production of Romany Rye.—Manager Charles Pope has returned from the East.—The Irish American succeeds Minnie Maddern at Pope's.—Nick Roberts' Humpty Dumpty will open at the People's Sept. 3.—P. Curran has had his contract as treasurer at Pope's cancelled, and W. F. Dickson has been appointed instead.

NEW ORLEANS.

The Academy of Music opens Sept. 16, with N. D. Roberts' Pantomime and Specialty company.

Items: An amateur performance of "All that Glitters is not Gold," is advertised for Sept. 6, at Spanish Fort, for the benefit of the Army of Tennessee.—John Davis, assistant manager of the French Opera House, is in town, and reports all ready for opening on Nov. 10.—Variety shows and beer halls doing all the amusement business here.

COLORADO.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Rive King concerts 14th and 15th to moderate business; 17th, 18th and 19th, Mendelssohn Quintette club to good business. The house will be closed for a couple of weeks for repairs.

Globe Theatre (M. Goldsmith, manager): A strictly variety bill has been the attraction for the past week, with a falling off in business. Irama and Olha will be resumed on the 21st, with Rose Lisle and Valentine Love as stars. New faces: Harry and Emma Budworth, the Four Emersons, Freddie Peasley, Grace Alvin and Billy Morris. Belle Miller will be leading lady of stock.

Items: W. H. Smith, stage manager of Globe has returned from a trip to Chicago, where he made a number of engagements for his house.—Mary Smith goes to Lyceum Theatre, Chicago, to fill an important engagement.—The Rive King concert company closed its season in Colorado Springs on the 19th.—The Mendelssohn Quintette club close season at Omaha, 27th.

CONNECTICUT.

DANBURY.

Opera House (J. S. Taylor, manager): Palmer and Ulmer's Danites, with Lizzie May Ulmer as Billy Piper, gave an excellent performance to a good house, 23d. Booked: Anthony and Ellis' Uncle Tom's Cabin, 30th; Hearts of England, Sept. 4; Mitchell's Pleasure Party, 11th.

HARTFORD.

Roberts Opera House (W. H. Roberts, manager); The coming season promises to be quite a busy one. Palmer and Ulmer's Danites open the season Sept. 4; C. L. Davis (Alvin Joslin) 6th.

American Theatre (W. S. Ross, manager): Opens 28th (race week) with a strong variety bill.

NORWALK.

Opera House (F. W. Mitchell, manager); Bertha Welby opened the season 23d, with One Woman's Life. This was apparently nothing more than a full-dress rehearsal. The leading man did not appear. A gentleman was substituted who had but a few hours in which to study his lines, and in consequence what ought to have been the best character but one in the play was spoiled. However, he did the best he could under the circumstances. On the whole, the company created a favorable impression, and Miss Welby scored a grand success. Should she return to Norwalk she is assured a full house. After the second act she was presented with a beautiful bouquet by an enthusiastic lady in the audience. Ada Dyas appears as Lady Gay Spanker in London Assurance, Sept. 1. At this writing, 27th, all the seats are sold. Anthony and Ellis' Mammoth Double Uncle Tom's Cabin is billed for 31st.

Items: Manager Mitchell has made numerous improvements in the Opera House House during the Summer, notably the ventilators such as are used in Chickering Hall, New York, and a new piano.—Dr. Damrosch, the conductor, is rusticating at Keyser's Island.

SOUTH NORWALK.

Music Hall (F. W. Knapp, manager): The season opened with Palmer and Ulmer's Danites 22d. Owing to great local attractions, the audience was not as large as it should have been. Those present were highly pleased.

WILLIMANTIC.

C. L. Davis in Alvin Joslin, comes Sept. 8. Manager Loomer is constantly making new additions to his model house, the latest being an electric lighting apparatus and several new scenes painted by A. Kinney. The house opens with The Danites Sept. 2.

DAKOTA.

FARGO.

Opera House (A. S. Capehart, manager): McDowell Opera company in Chimes of Normandy, 19th, and Bohemian Girl, 21st, to large business. This is by far the best Comic Opera company that has ever played in Fargo; George Oliver and Sallie Reber were recalled many times. Corinne Opera company are to reappear at Opera House 23d, in complimentary benefit to Catholic School. Little Corinne is very popular in this city, and will no doubt draw a crowded house.

Coliseum Theatre (John Gerin manager): The Toodles are being played this week to big business.

Items: McDowell's Opera company disband here and jump through to New York.—Manager John Gerin, of Coliseum, left for California, being called by sickness of his mother.—The Midsummer MIRROR was pronounced by all who saw it the most complete dramatic journal ever seen in the city.

DELAWARE.

WILMINGTON.

Barlow, Wilson and company came 26th to a crowded house, and gave complete satisfaction. They give a better performance than Thatcher, Primrose and West.

DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Opens Sept. 4, with Barlow, Wilson and company's Minstrels; the Rankins in "49," 11th.

Ford's Opera House (John T. Ford, manager): Opens 31st, with Thatcher, Primrose and West's Minstrels.

Theatre Comique (T. E. Snelbaker, manager): This week, Gad Willoughby," the handsomest woman on the American stage," in Prince Pretty Patt. Second week of Alf McDowell and first appearance of Leslie and Gentry and James W. Forest.

Driver's Summer Garden: First appearance of Amelia Summerville, balladist, and of Melville and Melrose, athletes. Re-engagement of International Concert company.

Items: No change in programme at Abner's.—Herndon Morsell leaves soon for Boston, to join the Ideals.

ILLINOIS.

DANVILLE.

Gaiety (John Long, manager): Business excellent.

Arena: Forepaugh showed to ten thousand people on the 22d.

ROCKFORD.

New Opera House (J. P. Norman, manager): Whiteley's Hidden Hand company 19th to a large house. John Dillon made his first appearance this season in States Attorney company, 21st, but did very poorly. Performance wretched. Good house on the strength of John's name.

Items: A. A. Fonda, of this city, has gone in advance of Webb's U. S. Minstrels.

Arena: Cole's circus is billed for Sept. 7.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, business manager): Lambert and Richardson's Dramatic company met in this city last week, and after several days rehearsal opened their season with a matinee performance on the 19th, and gave a second performance evening. At the matinee, East Lynne was performed, and at night Bartley Campbell's Fate. Business fair. The following is a list of the people with this company: Lambert and Richardson, proprietors and managers; Julia Blake, Gabrielle McKean, Clara Otis, Adrienne Mitchell, Frank G. Campbell, Horace Cone, Harry Robinson, J. P. Eagle, A. D. Higgins, J. F. Duggan, and a complete orchestra and brass band. The company played in Jacksonville this week. The regular amusement season of 1882 3 was opened here 22d, with Emmet's Fritz. The audience was one of the largest ever gathered in the Opera House. Emmet closed his season here and the members of the company departed for their respective homes for a three weeks' rest, when they organize for the season, opening the new Opera House in St. Louis. Hooley and Rice's Minstrels 25th; The Hanlons come Sept. 7 and 8.

Arena: Forepaugh's circus exhibits here Sept. 5.

INDIANA.

INDIANAPOLIS.

Grand Opera House (J. B. and G. A. Dickson, proprietors): Tony Pastor and company appeared 26th. The house was crowded to the doors. Mr. Pastor was so pleased with his reception that he will play a return engagement in a few weeks. Gus Williams in One of the Finest will open the regular season Sept. 6. George Dickson has returned from New York and brings a long list of attractions for the Grand and Park.

Zoo Theatre (Gillmore and Whallen, proprietors): A good performance to a good business. The following are billed for next week: Prof. Kennedy, Chas. Moore, Spence, Sartelle and Bunnell, Harry Constantine, Chas. and Carrie Moore, Dolan and McCarty, Lew Tatum, Mattie Bliss, Emma Budworth.

Items: J. B. Dickson was in the city last week, and left Friday for New York.—Jas. V. Cook will be press agent for the Dickson's until the middle of October, when he goes on the road as business manager of Romany Rye Company No. 1.—Marie Francis has an engagement with Julia Hunt's Florinel company.—Mrs. Mary Tousey has cancelled her engagement with Alex. Caufman to accept a better position.—Frank Bixby will manage one of the Frohman companies.

RICHMOND.

Grand Opera House (Dobbins Brothers, managers): Annie Pixley will open the season at this house Sept. 4, and will be followed by Minnie Maddern 9th.

IOWA.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Robert McWade in Rip Van Winkle, 19th, to good house. Booked: Ensign Comedy company in Rooms for Rent, 26th; Aldrich and Parsloe Sept. 15.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): Season opened at this house 24th with Robert McWade. Emmet has cancelled his date. The following are the bookings for the next four weeks: States Attorney Sept. 5; Rooms for Rent 8th and 9th; States Attorney (return) 16th; Grace Cartland 18th one week.

Arena: Batcheller and Doris' circus came 17th to splendid business, both afternoon and evening.

DES MOINES.

Moore's Opera House (W. W. Moore, manager): Haverly's Mastodons 22d to a crowded house. Booked: Robert McWade 30th; Corinne Opera company Sept. 1 to 9, through State Fair.

Academy of Music (William Foster, manager): Whiteley's Dramatic company 21st and week to good business. Booked: Rooms for Rent Sept. 1 to 6; Fay Templeton 7th to 9th inclusive.

KANSAS.

LEAVENWORTH.

New Opera House (D. Atchison & Co., manager): Coming, Deakins' Liliputian Opera company, 25th and 26th. The Exodusters, with Bob Mack as general agent, open their season here Sept 5.

TOPEKA.

Topeka Opera House No. 1 (Lester Crawford, manager): This house presents a fresh and beautiful appearance, the carpenters and decorators having finished their work. The regular season opens 31st with Deakin's Liliputian Opera company for three nights.

Park Theatre (J. G. Searle, manager): Opens the season Sept. 5, with D'Arley Sisters, Mlle. Le Etta, Josie Howard, Mamie Meritt, the Clarks, Charles Fallen, Besson and Fox and Leranti, Fire King.

Items: Manager Crawford has engaged for his assistant this season Robert Hunter. A good business man.—Batcheller and Doris' and Forepaugh's circuses are each liberally billed for Sept. 4 and 14 respectively.—Leslie Barrington, a rising amateur of this city, has joined the Good Luck combination. They play through Kansas, Nebraska and Colorado.—State Fair commences here 11th for one week, when there will be seven separate and distinct combinations in town.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Taken from Life will be the opening piece, commencing Sept. 11 and holding the boards during the week.

Louisville Opera House (John T. Macauley, manager): Thatcher, Primrose and West's Minstrels open the house Sept. 12, two nights.

Buckingham Theatre (Whalen Brothers, managers): Large crowds visit this popular

variety resort, where a first-class entertainment is given nightly. A new programme is set up weekly.

Item: Manager Whalen has returned from Indianapolis, where he has been on business intent. The Buckingham is lighted with electricity this season, which is a vast improvement.

LEXINGTON.

Opera House (R. B. Marsh, manager): Big Four Minstrels, under management of Johnnie Morton, opened 21st to a large house—gallery heavy. The regular opening takes place 28th, with John T. Raymond during entire week. On Friday For Congress will receive its first presentation on any stage.

MAINE.

BANGOR.

Opera House (Frank A. Owen, manager): Kate Claxton and company opened the season here to a crowded house 21st. Bennett and Moulton's Comic Opera company in Magic Slipper, Pinatore and Mascotte, 25th and 26th. Business rather light. Performance fair. Charlotte Thompson will present her new version of Jane Eyre Sept. 2. A crowded house is assured, as the lady is a great favorite here. Grand sacred concert by the Spanish Students, 3d.

PORTLAND.

Theatre: The season at Manager Curtis' house was successfully opened 21st by the Alice Oates company, in Offenbach's Princess of Trebizonde, and although the thermometer was languishing in high latitudes the company certainly did not suffer from the effects. The Mascot was given 23d to a large house, and a better performance has never been seen here. James Sturges, as Lorenzo, fairly nonplussed the audience, and his singing was encored repeatedly. The Oates is a most voluptuous Bettina and Alice Townsend a substantial Frederic. Kate Claxton 25th and 26th in Double Marriage and Two Orphans to good business. Fine company, among whom Mr. Stevenson and Barton Hill and Misses Drake and Vaders deserve much praise. Charlotte Thompson in Jane Eyre 30th and 31st.

Items: Manager Curtis will remain in Detroit until the opening of the Wheelock season.—E. C. Swett, manager of Sam'l of Posen and a resident of this city, has been passing a few days at home.—Manager Stockbridge brings the Boston Symphony Orchestra Oct. 18.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (J. S. Borden, treasurer): The Academy opens 28th, with Charlotte Thompson; 29th, Leavitt's Gigantean minstrels; Sept. 2, Baird's minstrels come under the direction of the Grand Army of this city; 5th, Mrs. Chanfrau; 12th, Kate Claxton; 13th, Alvin Joslin; 14th and 15th, Dantes; 16th, James O'Neil; 18th, Anthony and Ellis' U. T. C; 19th and 20th, Herne's Hearts of Oak; 21st and 22d, Carrie Swain; Oct. 2d, Fifth Avenue company, one week; 10th, Annie Pixley; 12th, Hazel Kirke.

Items: Mrs. E. Humphrey Allen, of Boston, has been visiting friends in this city the past week; also Maggie Cline of M. B. Leavitt's company.

HOLYOKE.

Holyoke Opera House (Chase Brothers, managers): House opened for the season, 25th, with The Alice Oates Opera company in Princess of Trebizonde, to a large house. The advance sales were $400. Coming: 4th, C. H. Smith's Double Uncle Tom's Cabin; 11th, Duprez and Benedict's Minstrels; 13th, Carrie Swain; 14th, James O'Neill.

LYNN.

Music Hall: A company headed by Emma Hendricks as star attraction, will play supplementary season of one week, opening 28th.

LOWELL.

Huntington Hall (John F. Cosgrove, agent): The season opens Sept. 1, with Kate Claxton in Two Orphans. Duprez and Benedict's Minstrels, who have a number of local celebrities with them, will follow 2d. Then comes the Fifth Avenue combination presenting East Lynne and Colleen Bawn; Anthony and Ellis' U. T. C.; Annie Pixley in M'liss; Kellogg, Brignoli Concert company; all the Madison Square successes; Alice Dunning Lingard in Divorcons; Hague's British Minstrels; Rose Eytinge in A Woman's Love; the Fieldings in a new play by Fred Marsden; Harrigan and Hart's Squatter Sovereignty; Haverly's Mastodons; Moulton's Juvenile Opera company; John McCullough in Virginius; Pat Rooney combination; John A. Stevens in Unknown; Lights o' London; Janauschek as Marie Stuart; Roland Reed in Cheek; Wilbur Opera company and others. John T. Raymond is being negotiated with, and, if secured, together with the course of entertainments to be given by the Mechanics' Association, will give us a fine list of entertainments. During the summer a new fire escape from the gallery has been built, new scenery purchased, the stage enlarged, and these, together with the other improvements, makes it one of the finest halls in the State.

Music Hall (Simons and Emery, lessees); Barney M'Auley is booked for 11th and 12th and Lawrence Barrett 18th. Simons and Emery have already booked forty first class attractions for the season.

Items: We have now three bill posting companies in the city. The last one is run by Frank W. Simons and George F. Blair, and is called the Huntington Hall Bill Posting company. They have erected many desirable boards throughout the city.—Spencer H. Cone was in town Thursday.—Paul Hamlin and Ada Newcomb are visiting friends here.

MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): The dramatic season will open with Roland Reed in Cheek 28th, 29th and 30th, Sol Smith Russell 31st, Sept. 1. John McCullough follows for week.

Conley's Varieties (P. Conley, proprietor; Edwin P. Hilton, manager): Will open Sept. 1 with a good company, comprising Kitty Norton, Edith Valentine, Alice Gilmore, Celia Ifferd, Billy Mack and Williams and Ryan.

Items: Col. J. H. Wood, a gentleman from the East, has a large number of workmen busily engaged in remodeling and fitting up in handsome style a large building for a theatre that will seat about 1,400. It will be known as Wood's Opera House and is to be opened Sept. 1. Mr. Wood's intention is to run a good stock company throughout the season, and introducing specialty stars with the regular performances.—George W. Chester, business manager of the Roland Read company, and Fred Berger, manager of the Sol Smith Russell company, are in town.

Arena: Cole's circus spread canvas here 25th. The street parade was fine. The tent was densely packed by admiring crowds at each performance. The general good order prevailing under the personal supervision of Mr. Cole is commendable. A. E. Richards, the genial press agent, is a very able assistant.

MICHIGAN.

DETROIT.

Whitney's Opera House (F. C. Whitney, manager): Damon and Pythias, 21st, 22d and 23d, under the auspices of the Knights of Pythias, by the John McCullough company, to good business. Some interest was attached to this engagement, as Ida Thorp Barton made her dramatic debut as Calanthe. She displayed very marked talent; her reading was very fine, but her action only mediocre; Fay Templeton Opera company 24th, 25th and 26th, to exceedingly good business. This was Miss Templeton's first appearance in Detroit, and she leaped at once into popular favor. Hereafter she will have no difficulty in playing to crowded houses here. So successful was her hit that she will return latter part of the season; M. B. Curtis, Sept. 4.

Detroit Opera House (C. A. Shaw, manager): J. L. Ashton produced The Lime Kiln Club, 21st, 22d and 23d. The piece was a financial success; but very little can be said of it artistically, as it labored under the disadvantage of being presented by a poor company. In better hands it would be likely to make a "go." Haverly's Colored Minstrels 24th and 25th to good business. They gave a very poor performance, having no new features (except the female part) Ismael, the Wanderer, to be played by Henry Belmer, is underlined for an early date.

Park Theatre (Charles O. White, manager): A specialty company, headed by Ferguson and Mack, gave a good entertainment and packed the house; James Morrison, late with Bryant, has been engaged as leader of orchestra at this house, and a decided improvement is noticeable; Harry Richmond combination appear for the week of 28th, followed by the Fielding combination in Eviction.

Items: H. D. Cleveland, for the past two years manager and tenor of the Litta Concert company is in town for a few weeks.—Gus Frohman offered C. B. Lewis, author of The Lime Kiln Club, $1,000 for the copyright and all titles to the piece; but it was refused. He desired to use the second act (the meeting of the club) as an afterpiece for his minstrels.—Baum's Maid of Arran Opera company open Tibbett's new opera house at Coldwater Sept. 21.—W. J. Scanlon will open Friend and Foe season at Toledo, O., Sept. 4.—W. C. Coup's circus came here 23d and is still here. It was crippled by the accident at Cairo, Ill., where two divisions of the train collided, killing six and wounding twenty-seven men, besides ruining the Egyptian car, valued at $20,000. Suits were commenced and attachments issued on 23d, and more have followed every day since. The principal suits were as follows: Frank Melville, equestrian; William Ducrow, equestrian director, and George Loyal, gymnast, whose claims amount to $5,000; Hager and Jukes, side showmen, $9,500; Andrew Haight, $7,000, and many others which will amount in all to about $25,000. The elephants and horses were sold before this to Mr. Nathan, of Philadelphia. The employes are left penniless and cannot reach their homes. Mr. Coup can do nothing and has nothing. He declares the whole trouble to be the result of a conspiracy to ruin him, and will not attempt to save anything. The entire stuff is in the sheriff's hands.

EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Lawrence Barrett in Julius Cæsar, 23d, to a $500 house. This performance opened the season.

Arena: Coup's circus, 30th; Cole's circus, Sept. 12.

MUSKEGON.

Opera House (F. L. Reynolds, manager): Season opens Sept. 4, with Haverly's United Mastodon minstrels.

NEBRASKA.

OMAHA.

Boyd's Opera House (J. F. Boyd, manager): Haverly's Mastodon's 21st to large business. The Mendelssohn Quintette Club gave a very enjoyable concert 24th to a light house. Robert McWade gives us a night of Rip Van Winkle 25th.

Academy (J. G. Nugent, manager): Good variety show here to only fair business.

NEVADA.

CARSON CITY.

Carson Opera House: Adele Waters, assisted by amateur talent, gave a complimentary benefit to the Carson Circulating Library on the 14th, on which occasion the house was crowded. Miss Waters is a Carson raised girl, and a majority of those who welcomed her on last Monday night as Juliana in The Honeymoon had known her almost from babyhood. Her rendering of this familiar character was a genuine artistic triumph, and her Juliana received the touches of light and shade intended by the author. Miss Waters received several recalls, and the floral gifts were numerous and beautiful. The support was remarkably good for amateurs, Duke Aranza (Mr. Tyrrell), Balshazzar (Mr. Bryson), Volante (Miss Chesley) and Zamora (Edith L. Hallet), being worthy of special mention, the latter young lady making a pronounced hit.

Items: Nothing booked for this month. Some talk of the Union Square company playing here one night next month.—Adele Waters left here for San Francisco 15th, to remain in that city for a few weeks, and then go East, under engagement of Joseph Murphy for the season

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): Kate Claxton will open the regular season at this house 29th with Two Orphans.

NEW JERSEY.

NEWARK.

Park Theatre (Leonard Gray, manager): The ball opens 29th with Birch and Backus to be followed by Minnie Palmer on 31st. The house has been put in perfect condition, and Manager Gray has already booked a long list of attractions.

The Grand Opera House will be given over to the spectacular, for which it is admirably adapted. During the Summer the stage has been so arranged as to accommodate any special sets, however complicated.

Newark Opera House opens Sept. 4, with J. Z. Little in The World, and ohio, for one week.

The other variety houses will soon open with their usual performances.

TRENTON.

Taylor Opera House (John Taylor, manager): Carncross' Minstrels opened the season at this house 26th, to a large audience.

Grand Central Garden (John Winter, proprietor): Fair houses. Rice and Barton, Wheeler and Colbert and Georgie Melnotte. Announced: Scott Brothers, Lillian Everest, Antoinette Weston.

NEW YORK.

ALBANY.

Tweddle Opera House (P. J. Callan, manager): The opening of the regular season occurred at this house 25th. East Lynne was presented by the Ada Gray combination to a good audience. The performance was repeated at Saturday matinee to large house, and on Saturday evening to large array of empty seats. Barry and Fay in Irish Aristocracy are announced for three performances Sept. 1 and 2.

Music Hall (George E. Oliver, manager): For three nights and matinee, 28th, Alice Oates' Comic Opera company. On Monday evening and Wednesday matinee the Mascotte will be sung, and on the remaining nights The Princess of Trebizonde.

Levantine's Theatre (F. F. Levantine, manager): Week of 28th Ferguson and Mack and a large array of specialty people.

Item: The Leland will open Sept. 4.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Season will open Sept. 5, with Joe Jefferson, in Rip Van Winkle.

Arena: Barnum's circus is billed for Sept. 26.

HORNELLSVILLE.

Opera House (S. E. Shattuck, manager): S. Draper pounced upon us the 26th, with a Double Uncle Tom company, and in spite of only three days' notice, and a rainy night, a good house turned out. Considering the fact that the company had never played together before, the performance was very good; Gardiner's Only a Farmer's Daughter, Sept. 6.

Items: Barnum's Advertising Car No. 2 was in town last week, steam piano and all. The accompanying gang thoroughly rebilled the town for Sept. 15.—Professor Ross Burch left town Friday for Meadville, Pa., where he joined the McNeil Family for the season.—The Opera House is vastly improved and shows what the doctor can do when he makes up his mind. A few pieces of statuary are yet to be added, which, with what has already been done, will complete this year's improvements.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Barry and Fay will open the amusement season here Sept. 5, in their new play, Irish Aristocracy. A large number of first class attractions have been secured, and the outlook is very promising for a brilliant and successful season.

Arena: Barnum and Jumbo did an immense business here 19th.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): The first presentation of Robert Griffin Morris' new play, The Irish American, was given 24th, and remainder of week to light business. The play is a lamentable failure. Its construction is of the flimsiest nature, and as a dramatic production it is utterly void of interest. It is useless to speak of the groundwork of the piece, as we failed to discover the foundation upon which the author placed his crude material. There are passages in the dialogue that betoken originality; but they are so obscure and heavily weighted with nonsensical sentimentality that none but a close observer can possibly discern them. The introduction of several vaudeville acts in which J. W. McGrath and Ida Boshell are brought prominently to the front, and they are really good in their specialties, are the only redeeming feature of the entertainment; the Victoria Loftus Novelty company, 31st, three nights.

TROY.

Griswold Opera House (S. M. Hickey, manager): Haverly's Colored Minstrels had a large audience 21st. The regular season opens 28th, with Barry and Fay in Irish Aristocracy. The new drop curtain has arrived.

Rand's Opera House (Gardner Rand, manager): Equine Paradox holds forth week of 28th.

Grand Central Theatre (Peter Curley, manager): This house has been rebuilt and opens Sept. 11 as a first class variety theatre.

OHIO.

AKRON.

Academy of Music (W. G. Robinson, manager): F. B. Warde opens his own and Manager Robinson's season Sept. 4 with Virginius, 5th Othello, with Warde as Iago; Jefferson 6th, Annie Pixley 9th.

DAYTON.

Music Hall (Larry H. Reist, manager): The season will open Sept. 4, with John T. Raymond. Booked: Sept. 8, Harry G. Richmond; 12th, Joseph Jefferson as Rip; 14th, Rose Eytinge; 16th, Williams Specialty company; 27th, Hyde and Behman; 29th and 30th, Anthony and Ellis' U. T. C.

MT. VERNON.

Kirk Opera House (L. G. Hunt, manager): The season will open at this house 30th, with James W. McGrath in a new play by Robert Griffin Morris, entitled the Irish American. The Wallace-Villa company come Sept. 8 in one of their comic operas and a drama.

SANDUSKY.

Biemiller's Opera House (William Stoffle, manager): Season will be opened Sept. 7th by Annie Pixley in M'liss. The following companies are booked: Haverly's United Mastodons 12th, Joseph Jefferson 15th, A. O. Miller 21st, 22d, M. B. Curtis 26th, Roland Reed 30th.

SPRINGFIELD.

Grand Opera House (Fuller Trump, business agent): Opens Sept. 4 with Annie Pixley in M'liss.

Black's Opera House: Tony Pastor's company 17th to crowded house. The programme was one of the best specialty performances ever seen in this city. The crowd felt at home in the old house and evidently enjoyed themselves.

Crystal Theatre (Harman Tyner, manager): Season opens Sept. 11 with first class specialty troupe.

Items: The following is the corps of ushers for the Grand: Chief, E. T. Ridenour, Stanley Young, James O'Neill, Keller Routzhan, H. S. Ridenour, Harry Clark, George Sargent, B. F. Seaton, house officer; Mac Ambrose, programmer.—Manager Tyner, manager of Chrystal Theatre contemplates some improvements in his house before the opening of the fall season. He intends to give the house thorough ventilation.—Charles E. Pemberton, the efficient and popular stage manager of the Crystal Theatre, left last week for a two weeks' trip to Cleveland, Detroit and Chicago.—Business Agent Fuller Trump, of the Grand Opera House, has had a complete system of water pipes placed in the house, and the stage or any portion of the house can be flooded with two feet of water in three minutes.—The Midsummer Number of THE MIRROR had an immense sale in this city, and was universally admired by all who were lucky enough to secure a copy.—The new plan of playing but one company at one house is bound to be a success.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): House reopens Sept. 4, with W. J. Scanlan in Friend and Foe, four nights, followed by Curtis in Sam'l, 8th and 9th.

Items: Col. Paul Edwards reopens the Adelphi 28th, with the Richmond and Ferguson combination.—George McAuley and Rose Hall open at the Park Theatre 28th.

PENNSYLVANIA.

ALTOONA.

Draper's Double U. T. C. company come Sept. 6; Criterion Comedy company, 13th and 14th.

Arena: Barnum's circus, Oct. 5.

ALLENTOWN.

Academy of Music (G. C. Aschbach manager): Barlow and Wilson's Minstrels appeared 22d. This company rank high in the minstrel profession, and gave a very fine performance to a well filled house. Child of the State combination, Sept. 7.

EASTON.

Opera House (W. M. Shultz, manager): The coming season opens Sept. 1, with Agnes Herndon in Only a Farmer's Daughter. Manager Schultz promises two first-class attractions each week, a large proportion of the dates being already filled. The present drop curtain and scenery have been renovated, while an entirely new curtain with borders, and much new and handsome scenery have been added. The dressing-rooms has been remodeled and carpeted, while a new floor has been built under the stage. Minnie Palmer in My Sweetheart 5th, and Sol. Sam's Modern Minstrels are announced for 11th.

ERIE.

Park Opera House (Wm. J. Sell, manager): Nothing past week at this house. J. W. McGrath appears 28th, in his plays Irish-American. Booked: Belle Cole, assisted by amateurs, will give grand concert for home benefit 30th. The Four Meteors follow Sept. 5.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Season opened 25th with Barlow and Wilson's Minstrels, to a packed house. Performance very good; H. S. Clarke's Uncle Tom's Cabin, 29th; Tom Thumb, Sept. 11, for four days.

Arena: Van Amburgh's circus is billed for 29th; Barnum, Oct. 12.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): The season will open Sept. 12 or 13, with Mlle. Rhea. Many of the best attractions on the road are booked, and we hope the resident managers will meet with the liberal patronage they deserve.

Arena: Barnum and Jumbo are billed for Sept. 29.

PITTSBURG.

Opera House (John A. Ellsler, manager): This house opens its preliminary season on the night of the 28th with Le Claire and Russell's Just in Time combination.

Library Hall (Fred. A. Park, manager): Work on the new entrance is being pushed rapidly to completion, and it is expected everything will be in readiness for a successful reopening on Sept. 18. Joseph Wheelock and company will start the ball a-rolling.

Academy (H. W. Williams, manager): The Manchester and Jenning's combination, of which Manager Williams is the proprietor, will reopen this house on Sept. 4.

Harris' Museum (P. Harris, manager): Will reopen Sept. 4.

READING.

Grand Opera House (George M. Miller, manager): The house has been thoroughly renovated and new scenery and stage furniture added. A large elevator has been erected for baggage and the accommodation of the actors. The building has been so arranged that there are seven different exits. The preliminary season will be opened by Mrs. G. C. Howard's Uncle Tom's Cabin company. Season opens Oct. 3 with Madison Square Theatre company in Esmeralda. The season promises to be the most successful the house has ever had. Manager Miller is the right man in the right place.

Academy of Music (John D. Mishler, manager): Opened by Barlow and Wilson's Minstrels 23d to an immense audience. The performance was good in every particular. Jeannie Winston in Jolly Bachelors 31st. During the Summer Manager Mishler had the entire auditorium repainted, the aisles newly carpeted, three scenes added to the stage, new properties, etc., and the dressing rooms refurnished, making this beautiful temple of Thespis more inviting than ever. He has booked a large number of leading attractions. He will limit attractions this season to not more than three a week, with nights intervening if possible.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (Wm. E. White, manager): C. H. Smith's Furnished Rooms combination pleased his patrons the past week and will continue this week.

Park Garden (Hopkins and Morrow, managers): The New York Ideal Opera company closed a three weeks' prosperous engagement 26th. This week the managers offer a first class variety entertainment by the company engaged for Theatre Comique, which will open the season Sept. 4.

Providence Opera House (Geo. Hackett, manager): Opens its regular season 28th with Alvin Joslin, to be followed by Leavitt's Minstrels.

Low's Grand Opera House (Wm. H Low, Jr., manager): This house, with its new and elegant entrance from Westminster street, its interior entirely renovated, a new gallery added and many other improvements and a seating capacity of 2,000, will be in order and open its regular season Sept. 14 with Kate Claxton.

TENNESSEE.

MEMPHIS.

Leubries' Theatre (Brooks and Dickson, managers): House opens 18th with Primrose and Thatcher's Minstrels.

Item: Sam H. Joseph, of Sells' circus, is in the city.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): The Hanlon Bros. played 17th, 18th and 19th to only fair houses.

VIRGINIA.

DANVILLE.

Opera House (J. E. Catlin, manager): Mr. Catlin reports a number of first-class attractions booked for this season. Madison Square company changed date from Oct. 5 to Sept. 20 and 21, presenting Hazel Kirke and Esmeralda.

Arena: Maybury, Pullman and Hamilton's circus exhibited here 19th to good business. Pauline Lee, their only lady equestrienne, was taken quite sick here and is at the Arlington Hotel. She is somewhat better now. Mrs. Devere is with her.

RICHMOND.

Theatre (W. T. Powell, manager): Barlow, Wilson and company's Minstrels open the preliminary season Sept. 13.

Mozart Hall (Charles L. Siegle, manager): Thatcher, Primrose and West's Minstrels are billed for 29th.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester manager): John T. Raymond will open for one week, beginning Sept. 11.

WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Robert McWade, with poor support, 19th, in Rip Van Winkle, to small house; Whiteley's Hidden Hand combination, 22d, to splendid house, giving excellent satisfaction. Original Georgia minstrels coming 31st. The season proper opens Sept. 5, when My Partner will be presented for the second time; Tony Denier's Humpty Dumpty company follows 6th.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): John Dillon in States Attorney 22d, to fair house. Did not give a very satisfactory performance; Whiteley's Hidden Hand company 23d, to small house. Booked: Charles R. Gardiner, 30th; Buffalo Bill, 31st; Tony Denier, Sept. 6; Square Man, 7th.

Item: Buffalo Bill and party arrived here the 25th, and immediately commenced the rehearsal of Charles Foster's play, entitled 20 Days.—My Partner at Lappin's Hall, Sept. 6.

MADISON.

Hooley's Opera House (George Burroughs, proprietor): Whiteley's Hidden Hand company 24th, playing to a crowded house. The company throughout is a strong one, and presents this old drama in a highly creditable manner. J. S. Cummins, the treasurer, is just the right man in the right place. Considerable dissatisfaction was expressed here from the fact that our newsmen were unable to fill orders for the Midsummer Number of THE MIRROR. The paper could not be obtained, the American News company telegraphing that they could not fill the orders. Nothing new booked.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Roland Reed in Cheek, 24th, 25th and 26th, was greeted by a well filled house. The piece was an instantaneous success. Reed is an excellent comedian, and is supported by a good company. Lewis Baker, Edwin Tannehill, Albert Enos, Francis Bishop and Alice Hastings. Miss Hastings, though a good dresser, is not a clever actress; Cheek is a "go." Colville's Taken From Life, 28th, week; Gus Williams, Sept. 4, 5 and 6; Aldrich and Parsloe, 7th, 8th and 9th. Jacob Litt remains as treasurer under Mr. Marsh. This house has not changed any with the exception of cleaning, new carpets and draperies for boxes; the place is bright and cosy as ever.

Academy of Music (Harry Deakin, manager): John Dillion and George Walters' Dramatic company had the honor of opening this house for the season of 1882 83 with their new piece, State's Attorney, 24th, 25th, 26th and 27th. They were accorded a grand reception, the house being filled. The play was very amusing, and Dillion appeared at his best; Nellie Walters is a clever little actress; Buffalo Bill, 31st, Sept. 1 and 2; Tony Denier, 7th, 8th and 9th; Hanlon's, 11th, 12th and 13th, followed by a splendid array of attractions; only eight dates open between Sept. 1 and March 1. Mr. Deakin has spent $6,000 in refitting the house, and it now possesses one of the finest auditoriums West of Chicago. The main hall is beautifully painted in oil. The baise doors have given place to handsome curtains; new carpets adorn the floors; large easy chairs invite your attention in the lobby. The new drop-curtain is an artistic piece of work, representing a view of Milwaukee Bay, with the Graces in the foreground. Electric lights are placed at the main entrance. A new orchestra has been secured; Fred. Hall has charge of the box office.

German Theatre: Messrs. Wurster, of St. Louis, Collmer, of Milwaukee, and Isenstein of Chicago, have formed a circuit; Mr. Wurster will manage the house here, with Joseph L'Hame as stage manager.

CANADA.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Haverly's Colored Minstrels drew a crowded house 22d. The Meteors gave a good variety performance to fair business 25th and 26th.

OTTAWA.

Grand Opera House (John Ferguson, manager): Season opened with the New York Opera company (late Haverly's) 25th and 26th, when Patience and the Mascot were rendered. Large business. Performance satisfactory. Booked: George S. Knight, Sept. 4 and 5.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): This house was reopened for season 21st for three nights by the Meteors combination, under management of Niles, Evans, Bryant and Hoey. The combination gave a very fine variety show to large houses. Billed for 28th and week Lytell and Nathan's combination in Youth.

Royal Opera House (J. C Conner, manager): Louis F. Baum's company in the Maid of Arran opened the regular season at this house on the 21st and played to well filled houses all week. Company and play are good.

Items: Both our opera houses have been thoroughly renovated and have added a lot of new scenery. The indications are that the season will be a successful one.—The Holman Opera company will shortly appear in this city.—Baker and Farron open their season at the Grand Sept. 4. The Haverly Comic Opera company, which has just concluded a very successful engagement at Horticultural Gardens, return for Exhibition week Sept. 11.

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McAuley, Barney (2)
Morse, Jule S
Motte, Adelaine, Mrs.
Morris, Clara
Mahn, H B.
Maxwell, Thomas
Miller, H
Newhill, Frank
Norton, J W (2)
Ough, W J
Old Shipmates, Mgr
Oates, Alice (2)
Price, Lizzie
Pond, Major
Palmer, Minnie (2)
Parker, Rose
Reed, Eleanor
Russell Lillian
Redding, John
Robson and Crane (3)
Remenyi, Edward
Rodgers, Loraine
Rickaby, John
Rogers, Frank
Rogers, Jno R (10)
Robinson, F C P.
Richmond, Miss
Russell, Sol Smith
Stafford, Wm (2)
Sothern, Chas.
S Quinten, Miss
Southard J J
Sothern, J.
Shea, F. J
Stone, E. G.
Splendid Opportunity
Sledge, Louis
Simpson, A. L.
Stevens, J. O.
Shultz, Annie
Shultz, Emma
Salsbury's Tribs, Mgr
Scheur, Charles
Stevenson, Chas A.
Stevens, Ed A. (4)
Spiller, Mrs Robert
Seaver, Frank L.
Sargent, H J.
Smith, C. H.
Swet, Ed G.
Sefton, Miss
Strong, Tody
Tucker, O P
Temple, E P
Thropp, Louisa
Thornton, Charles
Thatcher & West Mgr
Taken from Life, Mgr
Townsend, Lee
Thompson, W H.
Thorne, Manager
Thompson, Dunham
Thompson, Charlotte
Virgil Fanny
Vaughn Harry
Williams, Marie
Woodhull, H S (2)
Wilson, H N.
Wolcott, Harry
Weedin, J. F. (2)
Wren, Fred R.
Warren, Tom
Wiley, Lem
Wells, J A.
Ward, Fred
West, Lillie
Wolcot, Charles
Watt, Chas. B.
Wall, Annie
Wade, Gracie F.
Woodson, Frank
Waldron, Andrew

The New York Mirror has the Largest Dramatic Circulation in America.

THE Square begins to look deserted. Managers have called in the idlers and work has begun in earnest. Most of the dramatic organizations this year contain superior material, and if the plays are as good as the people, there is abundant promise of a good season.

THE Romany Rye is progressing nicely, as to preparations, at Booth's. The real gypsies manifest a tendency to finger the stage director's handkerchiefs. He has lost three. During their stay at Booth's, parents will take children to the theatre led by chains.

THEO and Dolaro have been exchanging compliments while Lilian Russell looked on. This sudden affection between the two prima donnas is beautiful and very precious—to Manager McCaull.

Work Begun in Earnest.

The season begins this week in dead earnest. From all the large cities the wire describes the production of new plays, the reproduction of old ones, and the appearance of a new tragic star in whose debut the whole theatre-going population of the country as well as the profession at large was deeply interested. In this city the busy campaign was opened with equal activity. The Grand Opera House, completely metamorphosed, shares equally with Harrigan and Hart's new melodrama the distinction of being the attractive novelty of the hour.

Representatives sent by THE MIRROR Monday night to all the theatres ascertained that in all cases, save one, the houses were filled and in several instances overcrowded. This is a hopeful omen, which should serve as food for universal congratulation in managerial circles. The public must, indeed, be thirsting for amusements, if in the last of August eleven theatres are able to play to receipts which would be considered large even in the heighth of Winter when society is in town and has put on its gayest mood.

It does not need prophetic skill to predict a splendid season of theatrical prosperity. The country East and West was never in a state of greater affluence. The South, where the crops have been phenomenally abundant this year, is in a better condition to support its theatres generously than at any time since the war. In New York the gubernatorial campaign this Fall does not give signs of being more than usually bitter or exciting, so that managers need give themselves no uneasiness over the election bugaboo, as the November contest will not divert attention unduly from the theatres. While the list of attractions to be offered does not average far above the ordinary in point of artistic worth, it has sufficient variety to please all tastes. Therefore the captious critic who views the stage with an artistic eye which has no room in it for a commercial view will discern a good-sized crumb of comfort in the outlook.

Talking "Shop."

Not long ago it was the prevailing fashion among professionals to talk "shop." When actors encountered one another in club, street-car, hotel or theatre, bystanders were always edified by their conversation, which immediately turned upon matters pertaining to their vocation. They did not converse as the professors of an art intent upon discussing its various aspects or comparing ideas with a view to mutual improvement or benefit. Oh, no! With easy familiarity they brought the subject up very much in the same manner that people of a conventional turn of mind invariably drag the weather and its changes into their every day intercourse with persistent regularity. Slang, of course, was a necessary essential to "shop," because the stage and its bearings were spoken of merely in a trivial, gossipy style, in which the technicalities of the theatre could best be described by the vocabulary of original expressions in vogue among stage hands and variety performers.

We are glad to note the gradual disappearance of the obnoxious habit.

The decadence of the old style variety performance and the introduction of a wide-awake, wholesome, business-like element in the profession has pretty effectually purged it away. The people who talk "shop" loudest are novices; full-fledged professionals avoid it as a mark of ill-breeding. The profession of actor is nothing to be ashamed of; at the same time there is no necessity for attracting that vulgar curiosity which most outsiders display when they recognize players. Therefore, we are more than pleased to call attention to the disappearance of a degrading practice. May it never crop out again.

Mr. Howard's Trip to Jersey.

There is a strange story afloat about the visit of that lively newspaper correspondent, Joseph Howard, to Jersey City last week Various individuals, who speak with an air of authority, assert that the object of Mr. Howard's trip into another State was simply to witness the initial representation of Called to Account at the Jersey City Academy of Music, by Alexander Caufman. Whether he wanted fat for his Philadelphia Times letter; whether he felt benevolently and journalistically inclined toward a young aspirant for stellar glory, or whether he felt curious as to the merits or demerits of his friend Fred Marsden's play, doth not appear. Certain it is, however, that he crossed the river and reached the Academy, accompanied by a lady. And just here the singular part of Mr. Howard's visit to Jersey comes in.

Approaching Mr. Rauch, the agent of Mr. Caufman, the lively correspondent asked for the courtesies always extended to gentlemen of the press. Mr. Rauch didn't know the applicant. Mr. Howard smiled; then mentioned his name. Mr. Rauch continued to express his ignorance of the applicant's identity. Mr. Howard frowned; then bought two seats at the box-office and entered the theatre. He remained only a few minutes. A subsequent issue of the Philadelphia Times roasted Mr. Caufman and his Called to Account to an unrecognizable crisp.

Now this story may or may not be built out of whole cloth. We are inclined to think that it isn't. In that case Mr. Howard, a journalist of national reputation, was insulted by Mr. Caufman's representative. There can not be two opinions about that. Mr. Rauch probably did not intend to offend Mr. Howard; he must have acted from an excess of zeal or a fear of admitting somebody from the Sunday Courier.

Of course, agents and managers should take care not to be imposed upon by newspaper sharps; that is as much to their interest as it is to the interest of journalists generally; but people of prominence ought not to be subjected to indignities or forced to establish their identity. The agent and manager should have a personal acquaintance with the leading men of the quill-driving fraternity; it should be part and parcel of their stock in trade. It seems incredible that Mr. Howard should have knocked for admission in vain. The hirsute adornments of his lip and chin, the Shakespearean contour of his noble cranium, the singular sweetness of his bonny smile and the cold glitter of his eye-glasses—all these things have made him a man among men, a correspondent among journalists, a celebrity as familiar to the gaze of man as John Kelly or Tom Morris.

M. B. Curtis.

Our readers require no introduction to the face that is represented on our first page. M. B. Curtis has made a place for himself in the range of comedy which nobody has encroached upon. He is a favorite, and justly so, for his Sam'l of Posen is a clever performance.

He has passed the Summer in Detroit, away from the dissipations of the city, and consequently finds himself full of health and energy and good spirits on the eve of his tour. This season Mr. Swett will take him through a wider range of territory than before; all dates are filled except two or three weeks which have been held open as a matter for future decision. "I could fill my season twice over," said Mr. Swett to a MIRROR representative, "without the slightest difficulty, from the applications I have already received. I am positive this will be Curtis' best trip on the road."

Personal.

KENDALL.—Edward Kendall, of whom a picture is printed herewith, was formerly a well known member of the theatrical profession, but having invented a safety guard, especially adapted for freight or semi passenger elevators, he abandoned his calling a short time ago and engaged in manufacturing and introducing his patent. But he has determined to return to the boards, and will connect himself with a first class combination this season.

THURSBY.—Emma Thursby sailed from Germany for this port Wednesday, on the steamer *Elbe*.

DAVIS.—Mrs. Jessie Bartlett Davis, the well known Chicago contralto, is in New York, and will probably arrange for a public appearance.

O'SHAUGHNESSY.—The critic of the Cincinnati *Enquirer* spent Sunday at Long Branch, the guest of Mr. and Mrs. Paddock (Maggie Mitchell).

HOWARD.—It is announced officially that Bronson Howard's play has been accepted by the Madison Square people, and Marsden's piece will follow.

COLVILLE—Uncle Sam has concluded that, instead of thrashing the Cincinnati *Gazette* for misrepresentations, 'twere better to honor him with his supreme contempt.

BARRETT.—Lawrence Barrett will not produce the new play, Bankrupt, in Philadelphia. George H. Baker's Francesca de Rimini will be substituted, owing to the second week there beginning Sept. 11.

CATHCART.—Mr. Cathcart, of the London Princess', arrived in town Monday, and began at once rehearsing The Romany Rye, at Booth's. He is the same capable gentleman who rehearsed The Lights o' London at the Square last season.

STETSON.—John Stetson writes THE MIRROR to correct the statement that William H. Bingham will manage the Modjeska tour. He has secured Fred Stinson in that capacity.

GILBERT.—John Gilbert, according to a letter received from Mrs. Gilbert by Lester Wallack, is not likely to act again. He has not yet entirely recovered from the gastric fever, and he is very feeble. His loss will be a blow to Wallack's.

DICKSON.—J. B. Dickson, of the firm of Brooks and Dickson, returned Tuesday from an extended business trip to the West. He says that Colville has a bonanza in Taken from Life, and that the amusement season will be prosperous generally.

STEWART.—Maude Stewart has been engaged by the Madison Square Theatre to play the ingenue part in Bronson Howard's play. Miss Stewart has already played Clara, Dolly and Hazel in Hazel Kirke, and is a promising addition to the theatre.

LEWIS.—Jeffreys-Lewis got here on the *Erin* Tuesday, and immediately went to her home on Twelfth street. She brought over from Europe some rare *curios* and a valuable antique head. She has begun rehearsing with the company in La Belle Russe.

JOSEFFY.—Raphael Joseffy, the pianist, has a charming cottage in Tarrytown, and in the long hours of his voluntary seclusion is laying up a store of new classical works, which he will present to the public during the coming musical season. He practices from daylight till dark.

WILLOUGHBY.—Mrs. Willoughby, the representative of Herman Vezin in America, writes THE MIRROR that in all probability The Cynic will not be produced until after the Xmas holidays. During the interval the lady will go upon the boards if the opportunity presents itself. Her line is strong emotional parts.

FORBES.—On Tuesday John Forbes, brother of Forbes Robertson, the well known English actor, and of Ian Robertson who has been in New York some months, arrived from England. He intends looking about and finding something to do here. He is a fine-looking young man and appears to be more than usually intelligent.

ABBOTT.—A reporter met Emma Abbott coming out of the Vienna restaurant Wednesday. "A King for a Day," said she, "is a charming opera, full of beautiful pictures and lovely music. I start away next week. I'm tired now, having just finished studying four new parts that will be added to my repertoire. *Do* run up and see us."

FROHMAN.—Charles Frohman, with a party of California actors, arrived in the city on Monday from San Francisco. They have been playing to fair business, in a piece entitled American Born, adapted from Henry Pettitt's drama, British Born, by David Belasco, who, by the way, has also arrived to assume his position as stage manager of the Madison Square Theatre.

O'NEILL.—James O'Neill is daily engaged in rehearsing his company in An American King, and will begin his regular season at the Williamsburg Novelty Theatre next Monday night. The play is said to be much improved since its production in Chicago and Messrs. Theall and Williams have painted new scenery and furnished new effects for it, so that nothing but success is expected by the star, the author, the company and the manager.

THORNE.—Mr. Charles R. Thorne, Sr., the father of the family of Thornes, departed for Europe on Wednesday, and may appear in one of the London theatres during the forthcoming season. He has left behind him a volume of experiences of the stage, covering the last sixty years. It is in the hands of a journalist, and will be properly edited and given to the public during his absence. When old men of his kind are passing away, their lingering words are like gold in the chalice.

SOTHERN.—During the tour of Mr. Wall, with the Miniature Opera company, he will make arrangements for the appearance of Lytton Sothern, the son of the late E. A. Sothern, in the principal cities of the country. It will be remembered that Mr. Wall was the manager of the father, and it seems fitting that he should also undertake a similar office for the son. His sister, Eva Sothern, is now playing at the Prince of Wales, London, and although she has been on the stage but two and a half years, is said to have displayed good talent. She will eventually be seen in this country, and doubtless receive a warm welcome from the thousands who for a quarter of a century enjoyed the performances of her late father.

Plays to Order.

One of the most notable innovations in the the theatrical world of the present day is the composition of "plays to order"—that is to say, plays specifically written to suit a special performer.

An actor who has worked obscurely in a stock company happens to twist his body or distort his face with novel effect so as to command an encore, or a negro minstrel on the long bench intones a stanza with a twang which secures a loud laugh—separates himself from his miscellaneous comrades, and sets himself apart, a being by himself. He moves forthwith to be a star, and, as a first step to that end, he calls on the services of a journeyman playwright or hack scribbler (perhaps a man of no inconsiderable talent); talks the matter over, settles upon a piece of work in which he is to be the central figure and all the others mere adjuncts and spokes to the hub, where he is to be always obvious and they mere mere gyrating radii.

The result is not exactly a play, but rather a hodge podge or olla podrida, which cannot honestly claim to be designated dramatic.

The legitimate object of the drama as an art and amusement is to present a picture of human life in which, while each character and incident has its own place, all converge in forming a complete whole and by its unity of motive and action impress the spectator with a sense of truthfulness and reality. Not of reality in the same view as in a sheriff's inventory or the nauseous odors of a melting house, but as the essential soul and spirit of character and events. In the great drama this principle is adhered to: in the melodrama it is considerably perverted by abnormal exaggerations and heightening effects. This latter peculiarity prevails in plays written to order; they sacrifice fidelity to human nature at large, to the aggrandizement and magnification of a single personage.

We doubt whether it ever entered the mind of Shakespeare or his great contemporaries to write a play to order, in the present modern sense—a drama for the special benefit and display of one actor. Of his thirty-seven dramas, one, The Merry Wives of Windsor, was written at the request of Queen Elizabeth—not to exhibit an actor in Falstaff, but that she might see the Fat Knight represented as in love. That the great dramatist did not write to the cue of a performer is shown in the fact that he taught the first personator of Hamlet, one Joseph Taylor, a prominent actor of the time, how to play the character, and that on this traditional instruction succeeding actors for generations modelled their performance. Further proof of the principle on which Shakespeare projected his plays is furnished in the fact that Hamlet, for example, was performed with brilliant success by actors strongly antagonistic in personal appearance: Betterton, obese and short of limb; Barton Booth, of gentlemanly figure; Garrick, citizen like in person; John Kemble, stately; Edmund Kean, small of stature, showing clearly that it was the spiritual nature and not the physical personality that was represented. Other great exponents of the drama, Sheridan, Goldsmith and others wrote plays, The School for Scandal, She Stoops to Conquer, etc., with manifold life and character, and not mere monologues.

What it may be asked, is the general effect of the system of theatrical custom-work, to order to which we have referred? We cannot deny that in some cases it has developed special talent and brought out of obscurity actors of real merit who were before lost to the public. That has been its individual effect upon the fortunes of certain members of the profession. As to the theatre at large and the drama, we cannot speak so confidently. Its chief default is that it takes no notice of the requirements of a good play; that it shall be a general canvas of varied colors and not a mere mono chromo.

The Salmagundians, as we may call them (a salmagundi is defined by learned men to be a mixture of pickled herring, chopped meat, oil, onions, etc.), may justly claim that notwithstanding all their irregularities they contribute something to the benefit of the actor as well as the dramatist, by means of the suggestions they furnish as to the working up of a character, until it bristles with point, and often, by effecting in complete scenes a climax of situation, for the nonce truly dramatic.

It is possible that out of the chaos of embryonic half births new elements of public amusement may be evolved. The strict bonds which have held the theatrical world by custom and usage have been considerably lightened. The question set for American dramatists now is to unite variety with method, and to make symmetrical entertainments which are now more or less discordant and inharmonious and without a well defined and satisfactory purpose. This will lead the way to novel divertisements, full of life, vigor and humanity—vari colored and prismatic in the beautiful blending of art and nature.

Mrs. J. L. Carhart.

Mrs. J. L. Carhart, familiar to theatregoers of a past generation as Cordelia Cappell, died last Sunday, at Detroit, of cancer of the breast. The encroachments of the disease compelled the lady to leave the stage in the Spring, and she made her last appearance at Chicago, March 11. Since then she had been under treatment at Pontiac, Mich.; and about a fortnight ago was removed to St. Mary's Hospital, Detroit. Mrs. Carhart travelled last season with Kiralfys' Strogoff company, playing Marfa. She was a native of England, and came to this country with her parents in 1850, first appearing at the Broadway Theatre as Catherine, in The Crown Prince. Some years ago she married J. L. Carhart, the well-known actor, and is the mother of one child, a daughter, aged twelve. For over thirty years she had been a member of stock companies East, West and South, and always proved herself a conscientious and available actress. The funeral services were held at the Central Methodist Church, Detroit, on Tuesday. The remains will be taken to Philadelphia and interred in Mount Peace Cemetery.

The Usher.

In Usherring
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

"In many respects," said Monsieur Cazauran Sunday morning to a group which included Edwin Thorne and the faithful historian, "Jim Collier's company will give a better performance of The Lights o' London than the original cast at the Square." "How do you know they will?" asked *omnes*. "Because I saw the rehearsal last night at the Grand Opera House." "I don't think much of The Lights as a play," said Thorne. "When I played Harold in Phliadelphia, I used to laugh at myself every night in the front scene where I had to solicit alms from the two gentlemen returning from a Charity Fund dinner. 'Please lend me two shillings,' says Harold. 'No,' replies one of the gentlemen, 'I never encourage beggars.' Then I had to speak the ridiculous line, 'I'm no beggar, sir.' What else was he then?"

"True," assented Monsieur Cazauran. "I noticed the absurdity of that passage at the rehearsal last night. Now, the inconsistency of the lines might be remedied by adding one word. Let the gentleman say in answer to Harold's request, 'I never encourage *professional* beggars.'"

"Capital!" exclaimed the effervescent Nol Thorne, "and then Harold would naturally answer, 'I'm no professional, sir.'" There was a shout, and then everybody, invited by a significant crook of Monsieur Cazauran's index finger, trooped through the mysterious swinging doors of the Union Square cafe.

* * *

Before arranging for her opening at Toole's Theatre, London, Fanny Davenport was negotiating with the owners of La Belle Russe for the right to play that drama in London. Goodwin's terms affrighted the fair actress; thinking the persuasive powers of a certain person with whom all who read this department are more or less acquainted, she implored him to secure a reduction if possible. But Goodwin was obdurate. He listened, but stuck to his original price. In the meantime Fanny sticks to her Price, too, and prepares for her season at Toole's, opening in another play.

* * *

Every man knows or thinks he knows his own business best, while every other man is apt to think he doesn't. I'm inclined to believe Goodwin made a mistake in not accepting Miss Davenport's offer. La Belle Russe is rich in dramatic situations, but very crude in the matter of dialogue. Forget Me-Fot is possessed both of fine situations and fine language. The Londoners know this and it's more than likely they won't accept Belasco's fiery, rough-shod speeches as a fair exchange for Merivale's crisp witty, pungent lines. So Goodwin might have acted wisely in entrusting the fate of his play to an actress whose debut, successful or unsuccessful, in England will assuredly be looked upon as an event of considerable importance.

* * *

Edwin Booth is revisiting Switzerland. He will make a brief pleasure tour through Ireland before entering upon his provincial engagements in London, England.

* * *

An individual named Richardson, who left New York some months ago, if not exactly in a thunder storm, at least under a cloud, has turned up in London. A couple of weeks ago he kicked up a disgraceful row in the American Exchange, directing some characteristically coarse language toward the proprietor, Mr. Henry F. Gillig. The scene is said to have been very lively for a few moments, and blows were only averted by some one among the bystanders who said, "Coffee and pistols for two." This brought Mr. Gillig to a sense of his foolishness in quarrelling with such a no account fellow as Richardson; he ordered the latter out of the place and issued instructions that, he should not be allowed to enter the building again under penalty of arrest. Mr. Gillig had good naturedly consented to act as European agent for a weakly paper which Richardson represents. In consequence of the rumpus above noted that paper has been excluded from the Exchange files and it will not hereafter be sold on the premises. I congratulate Mr. Gillig on this cessation of business relations, however slight, with an unsavory clan. The disgrace brought upon his worthy establishment by the low brawler more than sufficiently punishes him for the folly of harboring such characters.

* * *

"The scenery was that used at the Union Square Theatre, and although somewhat dwarfed by the proportions of the Grand Opera House stage, it served to illustrate the drama in a handsome style." Thus Mr. White of the *Herald* in his notice of The Lights o' London on Tuesday morning. In some respects White is green. The original Union Square Lights o'London scenery is at this moment in San Francisco, while that used at the Grand is new stuff painted by Marston for Mr. Collier's tour.

* * *

It is notorious that a certain musical sheet of this city never contains anything clever except what it steals from its contemporaries. Mr. Mackave, the "Captious Critic" of the London *Sporting and Dramatic News*, should search the last issue of the sheet for stolen property. He will find his clever pictures of Boucicault demonstrating the art of acting boldly appropriated without credit along with the equally clever article accompanying. Mr. Mackaye must not imagine that we Americans countenance this sort of thing, for we do not. The head offender of the musical sheet in question is apostatical in many respects—he is an apostate Englishman, Jew, journalist and member of society. Of such stuff are literary sneak-thieves made.

* * *

The Union Square company played to $22,000 gross during the first three weeks of their San Francisco engagement. Mr. Palmer, who farms his company out at a stated sum per week, is not benefited by this phenomenal California business; but it is a source of gratification for Eastern pride to learn that a city looked upon as barren for theatrical enterprises is so generously appreciating New York's pet organization. Fred. de Belleville, who originally made his American debut in 'Frisco, has made a decided hit; and Sarah Jewett, who is making her maiden visit to the Slope, caught on as Lillian in The Banker's Daughter. The papers say they never knew what acting was until the arrival of the Square people. One critic alludes to their coming as the Dramatic Advent—irreverently capitalized as I have illustrated.

* * *

In several cities and towns of the United States, notably St. Louis and Providence, there are laws which prohibit sparring matches and all kinds of exhibitions of the manly art. Harry Sargent, who is now a second Harry Hill in all matters pertaining to the prize-ring and its celebrities, proposes to overcome the prohibition by means of a sketch, in which his star, John L. Sullivan, will appear. "Thus," explains the irrepressible Sargent, "I will evade the law. I can proudly point to my boxers as actors in a mimic struggle. Understand? The authorities can't get back of that." A few hours after this explanation I passed Sargent holding Cazauran in close confab. "But," the latter was saying, "I'm not a sketch writer. Nothing short of a five-act drama catches me." Notwithstanding the French dramatist's coolness here is a fine opportunity for some young and aspiring maker of plays to write a powerful piece with plenty of backbone and capable of making a strong hit—a regular sockdologer, so to speak.

* * *

A mistake in hearing has caused most of the reporters to speak of Frank Goodwin's Prison Taint as "The Prison Tent." Considerable difference.

* * *

Charles Dazey *was* responsible for Gold Mad, which was played at Haverly's Fourteenth Street Theatre a few years ago, just after Matt Morgan let go there, I believe, and An American King was suggested by it; but there the similarity existing between the two dramas stops short.

* * *

The *Daily News* of this city recently printed an article purporting to expose the identity concealed by the various names assumed by New York correspondents in writing to out of town papers. A specimen of its errors is contained in the sober statement that "Clara Belle" is Mrs. Stephen Fiske. A shameless wretch on the *Sun* of the male denomination, writes "Clara Belle's" disgusting screeds. Mrs. Fiske uses the initials "M. H. F." for a *nom de plume*, and I hasten to protect her from the gross insult heaped upon her by the *News*.

* * *

A letter from one whose name probably appears on the salary list of the Fun on the Bristol company, now appearing at the Olympic in London, confesses that Jarrett and Rice's party, while playing to prosperous audiences, attracts an inferior class of spectators only. The entertainment is looked upon as a music hall potpourri, and it is quite reasonable that the effect is shown nightly in a crowded gallery and empty stalls. "Your paper," writes the same authority, "is eagerly looked for here by Americans and English alike, and eagerly devoured—a proof that its supremacy as a dramatic newspaper is acknowledged abroad as well as at home. This is an excellent opportunity to speak of the efficient manner in which our London agents, Henry F. Gillig and Company, handle our paper in Great Britain. It was only a couple of days ago that a gentleman, just arrived from the other side, called at this office to speak in terms of the highest praise of the regularity and dispatch with which Gillig and Company, forwarded THE MIRROR to him while travelling through Ireland, Scotland and Wales. He did not know what it was to miss a copy, and he added: "I shouldn't, have known what to do if I had!"

* * *

That brilliant journal, *London Society*, in its issue of August 12, copies an interview with Henry E. Abbey that recently appeared in this paper and reproduces the portrait that accompanied it. There is nothing singular about this, for THE MIRROR is widely quoted in the London journals; *Society* departs from a good old British custom by giving proper credit for the picture and the article, however.

* * *

The brief account of the Thorne divorce proceedings printed elsewhere, is the long and short of a matter which the daily papers are trying to make a *cause celebre*. It is only the continuance of a familiar case and does not affect the *Sun* or the other publications that have taken it up in the slightest, because it is not legitimately a matter of public interest. But the press delights in trumping up some absurd pretext every now and then for stamping the profession under foot.

* * *

And apropos of divorce cases and "sich," it may interest the newspaper fellers who were set a-gossiping by my announcement of Ethel Arden's marriage in THE MIRROR, to know that she never was bound by matrimony to Mr. Wallack's ex leading man; her relation to him consisting merely in her being a distant connection of his wife.

* * *

On the counter in the office of the Morton House is kept a dilapidated cigar-box for the keeping of letters received through the mails that are intended for others than the guests of the house. Professionals who congregate thereabouts—giving the block extending from Broadway to Fourth avenue the appearance of there having been a fire, street fight or something of the sort—resort frequently to this small receptacle. Charley Thorne has christened it the "Remittance Box." He says that at brief intervals through the day actors of various degrees, but of the same condition—impecuniosity—approach it, and with trembling hands nervously shuffle over the soil-stained contents; then they proceed to faint. "All?" I asked. "Yes, all," replied the truthful leading man. "Those that get no letters faint from sheer hope deferred—it maketh the heart sick, you know. Those that get letters which commence 'I am very sorry, but——,' faint from disappointment. Those that receive a five-dollar bill faint from joy. The hotel porter revives all kinds by vigorously sweeping them out to the curb with the clerk's long ruler." Jenkins' Table Salt is the best. Sold by all grocers.

* * *

The Socialists of Chicago are considerably stirred up by certain incidents which reflect upon their troublesome order in Taken from Life. The secretary of the Chicago Section of the Socialistic Labor Party wrote a formidable letter to Uncle Sam Colville relating thereto last week. The chief cause of their complaint is the fact that a Socialist who figures in the play receives with silence the abuse that is heaped upon his cause by another character. The Chicago Section, etc., etc, wanted Uncle Sam to give permission for the dramatic Justus Schwab to speak a few influential words in defence of the Order, which would be prepared by them. To this request, I am sorry to hear, the manager lent a favorable ear and took steps to have the addition made to the text that was requested. The interference of the Socialists can be regarded of value simply in the light of a free advertisement. Politics and religion are subjects as out of place on the stage as at a fashionable reception. At all events, such blatant demagogues as the Socialists are entitled to no more consideration from the author or the manager than any other class, and I should as much expect Mr. Palmer to soften the logic of Daniel Rochat's expressions of Atheism at Mr. Talmage's request, as to suppose Mr Colville would think of acceding to the illogical demands of the Chicago agitators.

* * *

The poor frenzied creature who manages Minnie Palmer's stockings is loose somewhere in New England. I trust no one will allow the wretched being to do himself further injury. New Englanders will recognize him by two abnormally developed eccentricities: his love of itineracy, and his shocking vulgarity.

* * *

Several years ago—not so many—he was J. K. Emmett's boot polisher and dresser; while serving in this capacity he formed a liking for tramping. Later in Cincinnati he gave balls which were attended by outcasts; this gave him a taste for the vulgar. After he lost what little sense he possessed and became a total wreck the two peculiarities increased suddenly; they are now the most marked features of his dementia. The people of Massachusetts who meet him during his crazy flight through their State will be able to spot and watch him by means of the information afforded by the above description, because he is never in the company of any body more than ten minutes without showing either his vulgarity or his fondness for moving.

Professional Doings.

—Above we print a picture of Joseph Levy, who was manager last season of Whitney's Felecia company, but at present is with Lawrence Barrett.

—Roland Reed's Cheek "caught on" in Milwaukee.

—Gus Williams opened in Chicago to a well filled house.

—Frank Mordaunt opens his Old Shipmates season at Kansas City to night (Thursday)

—Charles T. Vincent goes with the Harrisons to play Hibernian comedy.

—Ford's Comic Opera company will close its Summer season at Urig's Cave, St. Louis, Sept. 3.

—Henry Pettitt, in a letter to a friend in this city, says that The Black Flag is his masterpiece.

—Frederick Warde will dedicate the new Opera House at Hot Springs, Ark., late in the fall.

—Lawrence Barrett opens the season for the new management at Haverly's Theatre, Philadelphia.

—Hearts of Oak leaves the Windsor, this city, for the Theatre Royal, Montreal, opening there Sept. 4.

—There will be a theatre built by the proprietors of the Ocean House, Long Branch, for next Summer.

—The father of L. F. Howard was killed near Baltimore last Saturday by the falling of an embankment.

—F. W. Zaulig has closed his season as musical director at Koster and Bial's and is at present disengaged.

—Our out of town department bears witness to the fact that the country is booming with opening nights.

—Over $30,000 of a capital of $40,000 has been subscribed toward the erection of a new opera house in Bethlehem, Pa.

—Mrs. Nellie Wadsworth, formerly known as Nellie McDonald, the Scottish Vocalist, died last week in Galveston, Texas.

—A good attraction can secure a date at Schaefer's Opera House, Canton, O., during Fair week, Sept 28, 29, 30 and Oct. 1.

—On Saturday night The Banker's Daughter will be presented at the Grand Opera House Brooklyn, with C. R. Thorne as star.

—Lawrence Barrett will open the season at Haverly's Theatre, Philadelphia, next Monday. He is playing this week in Columbus, O.

—The Adelphi Theatre, Buffalo, opened the season last Monday night with Niles, Evans, Bryant and Hoey's Variety combination.

—John T. Raymond is playing this week at Lexington, Ky. (State Fair). For Congress will be given its first hearing Friday, Sept. 1.

—The San Francisco Minstrels appear at Orange, N. J., to night (Thursday), opening the renovated Music Hall in that abode of the elite.

—The steamer *Castor*, from Amsterdam this week, brought over $5,000 worth of bric a brac for M. B. Leavitt's residence on Thirteenth street.

—Palmer and Ulmer, the new managers of the New Haven Opera House, opened the season there with the Dantes company last Saturday night.

—G. B. Waldron has been replaced in the Chispa company by George Osborne, of San Francisco, who played a prominent part in the California version of the play.

—W. F. Dickson has taken the position of business manager and treasurer of Pope's Theatre, St Louis. He will continue to fill dates for Hot Springs, Ark., for the present.

—Leavitt's Star Specialty company opened at Hyde and Behman's, Brooklyn, on Saturday night, when hundreds were turned from the doors. Pat Rooney and company will follow next week.

—Frank Tannehill, Jr., leaves the Fun on the Bristol party and returns to his native land early in September. He has grown tired of a part that he has played nearly one thousand times.

—Marion Elmore tries Chispa at Peter Carll's Opera House, New Haven, to morrow (Friday) night, preliminary to the opening at the Fourteenth Street. C. L. Davis opens at Carll's on the 4th.

—The Beautiful Galatea—familiar with the patrons of the Thalia—will be done at Tony Pastor's under Norcross' management September 11, by Paulina Montegriffo, Paul Fee Hall, Signor Montegriffo, F. H. Frear, S. V. Ricketts, and G. E. Poulett.

—A King for a Day, the new opera in the Abbott repertoire, will be given its first hearing in this country at Peoria, Ill., Sept. 7. The boxes for the night have been sold for $150 each, and some seats brought as high as $20 each. The sales up to Saturday night last aggregated $7,000.

—Mrs. Lou Thropp and her son Charlie have been engaged for Collier's Lights o' London company No. 1. Little Clara is with Charlotte Thompson. Frankie, the youngest, goes with Frank Mayo.

—The Detroit Opera House, with its new stage, scenery, drop-curtain and decorations, will be opened by W. J. Scanlan, in Friml and Foe, on Sept 11. Manager Shaw has expended $10 000 in improvements.

—Pearl Eytinge's Brentwood company, as far as engaged, will include S. J. Brown, E. E Parker, A. W Purcell, Ernst Bartas, Willis Granger, Edwin Gray, C F. Derius, Marion Clifton and Clara Fenwick.

—The season opened at Colonel Sinn's Park Theatre, Brooklyn, on Monday night, with the production of Chimes of Normandy, by the Acme Opera company, to an overflowing house. Rhea will follow next week.

—The "Lambert and Richardson Dramatic Company" tarried all of last week in Jacksonville Ill., and produced East Lynne, Fate, Banker's Daughter and Dantes. This reportaire is incomplete without Cheek.

—The Business Men's Moderation Society have had Prof. Doremus analyze Zoedone, with the result that the beverage is pronounced to be worthy of all the praise bestowed upon it. It especially commends itself to professionals.

—The staff of the Lyceum Theatre, Philadelphia, which is to be devoted to operatic and other musical entertainments, is as follows: Joseph D. Murphy, proprietor and manager; T. C. McDonald, assistant; Walter Beveridge, scenic artist; W. J. Rostetter, musical director.

—The Vine Street Opera House, Cincinnati, which is known as the "gold mine," being one of the best paying variety houses in the country, reopened its doors on Monday night to a crush. The Ford boys, who, as Manager Charley Smith says, "removed" Jesse James, are to appear next week.

—Russell Bassett asks us to deny that he is to bring suit against Brooks and Dickson for breach of contract. Never having had a contract with that firm, he does not understand the expediency of going to law without the slightest object. The report emanated from a source equally disgraceful and unreliable.

—A strong effort has been made to induce M. B. Leavitt to lease one of the leading theatres in San Francisco. The house was offered on any terms the gentleman might name; but after careful consideration it was declined, as Mr. Leavitt says he doesn't want any theatres. To use his own language, "Let my friend Haverly have them all."

—A play called Prison Taint was read to party of gentlemen in one of the Morton House parlors on Sunday. The action is laid in and around Paris during the period of the Commune. Frank Goodwin owns the manuscript, and is prepared to put La Belle Russe in the background if he can be made to enjoy the prorer financial bliss.

—Following is a list of the members of Rice's New Surprise Party: John A. Mackay, George Fortescue, W. H. Fitzgerald, Bonnie Runnells, George A. Schiller, N. C. Burnham, Kate Castleton, Gracie Plaisted, Irene Perry, Zadie Delancey, Clara Temple, May Stembler and Ida Smith. E. E Rice, proprietor and manager, and C. B. Griste, business manager.

—Mankind will be played in this city with a specially engaged company, which will not include many of the people under steady engagement to the fiery eyed Duff. The Passing Regiment company will be sent on the road during the seven weeks' run of the play. The son-in law follows them out to rehearse them while traveling for the piece that will follow Mankind.

—H. E. Johnston complains that his name was spelled A. F. Johnson in last week's MIRROR. It is very rare for a well known professional's name to be misspelled in THE MIRROR, and so we cheerfully make the correction. Mr. Johnston is a member of the Aunt Kezah company, and if the future has any fame in store for him, we shall see that his name is not misspelled in the dispatches.

—Our Philadelphia correspondent writes that "the way the variety theatres have caught on is something wonderful. The National opened on Saturday night with the Big Four, the Grand Central, with Pat Rooney, and Miller's, with a variety combination of some sort. There must have been a thousand people in front of the National unable to get in, and the Central was packed a half hour before the curtain rose. The Eighth Street opens in a few days, and the minstrel houses begin operations on Saturday and Monday. In a week more more the season will have fairly begun."

—Harry Webber brought out his new play, Flint and Steel, at Heuck's, Cincinnati, last Saturday night. Our correspondent writes: "Harry Webber played Phineas Flint. The play possesses but little if any semblance of plot, but abounds in amusing dialogue and ridiculous situations, and if the applause of a first night audience be any criterion, is likely to score a permanent success. Raymond Holmes developed talent as a comedian, and fairly divided honors with the star. Mr. James Collins assumed the boy part of Natty Nibbs in creditable style." The Merry War succeeds Flinth and Steel 4th.

—Two horses belonging to the late Jesse James arrived in this city on Monday. One, a roan, about fifteen hands high and six years old, is the one ridden by the highwayman in his last raids into Kansas and Nebraska. The other horse is a bay, about sixteen hands high and very vicious. They are being trained for the stage, and will be introduced in the sensational drama of Jesse James, written by J. J. McCloskey. The play will be under the management of James Wallack, who assumes the title role. Wallack purchased the animals at auction shortly after the killing of James by the Ford boys.

—The Old Shipmates company started on their tour on Sunday evening under the management of John M. Burke. Their first rest will be in Leavenworth, after which they play in Denver, Leadville, Salt Lake and San Francisco, and on their return will give the citizens of the principal towns an opportunity of seeing the performance. During Sunday afternoon of the present week a large number of friends of the departing company met in "The Opera," on the corner of Fourteenth street and Fourth avenue, to bid their confreres "God speed," and the "Southern Circuit" came to the front in unusual force. Spencer, of Galveston, filled the air with pyrotechnic stones, the ladies contributed flowers, "Arizona John" overflowed with his frontier humor and pathos, and the "wind up" was a procession to the Erie depot toward which everybody had a bundle to carry that was representative of the most friendly memories.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACME OPERA CO.: Brooklyn, 28, week; Philadelphia, Sept. 4, two weeks.
ADA GRAY: Buffalo, Sept. 1, 2; Toronto, 4, week.
ALICE OATES: Troy, N. R., Sept. 2; Rochester, 4, 5, 6; Syracuse, 7, 8.
ADAMS' PANTOMIME CO.: Baltimore, Sept. 4, week.
ANNIE PIXLEY (Mliss): Columbus, O., 28, week; Richmond, Ind., Sept. 4.
A. M. PALMER'S UNION SQUARE THEATRE CO.: San Francisco, Cal., Aug., 7, six weeks.
ALEX. CAUFMAN CO.: Philadelphia, 28, week; Trenton, N. J., 4; New Brunswick, 5; Paterson, 6; Danbury, Ct., 7; Norwalk, 8; vacant, 9; Montreal, 11, week.
ALDRICH AND PARSLOE (My Partner): Rockford, Ill., Sept. 4; Beloit, Wis., 5; Janesville, 6; Milwaukee, 7, 8, 9; Peoria, Ill., 11; Galesburg, 12; Burlington, Iowa, 13; Des Moines, 14; Cedar Rapids, 15; Dubuque, 17; Chicago, 18, week.
BARTLEY CAMPBELL'S WHITE SLAVE No. 1: Brooklyn, Sept. 11, week. No. 2, Poughkeepsie, Sept. 11.
BARRY AND FAY: Albany, Sept. 1, 2.
BARNEY MCAULEY, Montreal, 28, week; Portland, Me., Sept. 4, 5; Bangor, 6, 7; Lewiston, 8; Biddeford, 9; Lowell, Mass., 11, 12.
BAKER AND FARRON: Toronto, Sept 4, week. Open season.
BARLOW AND WILSON'S MINSTRELS: Baltimore, 28, week; Washington, Sept. 4, week.
BERTHA WELBY (One Woman's Life): St. Thomas, Can., 31; London, Sept. 1, 2, Port Huron, Mich. 4; La Pierre, 5; Cairo, 6; Vassar, 7, East Saginaw, 8, 9; Bay City, 11, 12; St. Louis, 13; Saginaw City, 14; Flint, 15; Lansing, 16; Ionia, 18; Big Rapids, 19; Grand Haven, 20; Muskegon, 21; Grand Rapids, 22, 23.
BOSTON MINIATURE OPERA CO.: New York, July 31, four weeks; Brooklyn, Sept. 4.
BUFFALO BILL: Janesville, Wis., 31; Milwaukee, Sept. 1, 2, 3; Chicago, 5, week; Rockford, Ill., 11; Clinton, 12; Aurora, 13; Ottawa, 14; Joliet, 15; Streator, 16.
C. L. DAVIS (Alvin Joslyn): Providence, R. I., 28, week.
COLLIER'S LIGHTS O' LONDON: New York City, Aug. 28, four weeks.
COLLIER'S BANKER'S DAUGHTER: Brooklyn, Sept. 4, week.
CHARLOTTE THOMPSON: Portland, Me., 30, 31; Lewiston, Sept 1; Bangor, 2; Augusta, 4; Portsmouth, N. H., 5; Manchester, 6; Lowell, Mass., 7; Springfi8; New Haven, 9; Brooklyn, 11, week.
CALLENDER'S MINSTRELS: Chicago, 27—consolidating with Haverly's Colored Minstrels.
CHILD OF THE STATE: Newark, N. J., Sept. 4, 5 (open season); New Brunswick; 6; Bethlehem, Pa. 7; Allentown, 8; Harrisburg, 9.
CORINNE MERRIEMAKERS; Minneapolis, 25, 26; Des Moines, Ia., Sept. 1 to 9 (State Fair).
CLARA MORRIS: Philadelphia, Sept. 4, two weeks.
DEAKIN'S LILIPUTIAN OPERA CO.: Topeka, Kas., 31, Sept. 1, 2; Sedalia, Mo., 4, 5, 6, 7; Kansas City, 8, 9.
DRAPER'S UNCLE TOM: Plymouth, Pa., 31; Nagticoke, Sept. 1; Danville, 2.
ENSIGN COMEDY CO. (Rooms for Rent): Vinton, Ia., 31; Des Moines, Sept. 1 to 7 (State Fair).
EMMA ABBOTT ENGLISH OPERA CO.: Lima, O., Sept, 4, 5, 6 (open season); Peoria, Ill., 7, 8, 9; Topeka, Kas., 11, week; Kansas City, Mo., 18, week.
F. S. CHANFRAU: Boston, Sept. 4, two weeks.
FRANK MORDAUNT (Old Shipmates): Kansas City, Mo., 31, two nights; Denver, Sept. 4, week; Leadville, 11, 12; 13; Pueblo, 14; Colorado Springs, 15, 16.
FAY TEMPLETON OPERA CO.: Davenport, Ia., 30, 31; Dubuque, Sept. 1, 2; Cedar Rapids, 4; Marshalltown, 5, 6; Des Moines, 7, 8, 9; Topeka, 11, week.
F. B. WARDE: Newcastle, Pa., 31, Sept. 1; Youngstown, O., 2; Akron, 5; Canton, 6, 7; Ashland, 8, 9; Cleveland, 11, week; Pittsburg, 18, week.
FORD'S COMIC OPERA CO.: St. Louis, Mo., for a Summer season.; close Sept 3.
FRANK BUSH (Ikey Solomons): Buffalo, Sept, 4. Open season.
FORBES AND COTTON CO.: Chicago, 28, week.
FLORENCE HERBERT CO.: Dubuque, Ia., 28, week.
FRANK FRAYNE: Brooklyn, E. D., Sept. 11, week (open season); Philadelphia, 18, week; Allentown, 25; Pittston, 26; Reading, 27, 28; Scranton, 29; Danville, 30.
GEORGE S. KNIGHT: Montreal, 28, week; Ottawa, Sept. 4, 5; Brockville, 6; Kingston, 7, 8; Hamilton, 9, 11; Jamestown, N. Y., 12; Olean, 13; Richburg, 14; Bolivar, 15; Bradford, Pa., 16.
GALLEY SLAVE (Frank Evans): Baltimore, Sept. 11, week (open season); Washington, 18, week; Brooklyn, 25, week.
GUS WILLIAMS (One of the Finest): Chicago, 28, week; Milwaukee, Sept. 4, 5, 6.
GOODWIN AND THORNE'S BLACK FLAG: New York City, August 21, four weeks.
HARRY MEREDITH (Ranch 10): New York City, this week; Troy, N. Y., Sept. 4, 5, 6.
HARRY WEBBER (Flint and Steel): Cincinnati, 26, week.
HAVERLY'S OPERA CO.: Quebec, 29, four nights; Halifax, N. S., Sept., 4, week.
HANLONS: Keokuk, Ia., Sept. 4, 5; Quincy, Ill., 6, 7; Springfield, 8, 9; Chicago, 11, week; Milwaukee, 18, week.
HAVERLY'S MASTODONS: Chicago, 26, week; Muskegon, Mich., Sept. 4; Grand Rapids, 5; Bay City, 6; Saginaw, 7; Detroit, 8, 9; Toledo, O., 11.
HAZEL KIRKE (Original Co.): Sacramento, 28, week; San Francisco, Sept. 4, two weeks.
HARRIS COMEDY CO. (Charles Fostelle): Newburg, N. Y., 31; Kingston, Sept. 1; Hudson, 2; Pittsfield, Mass., 4; Troy, N. Y., 6, 7; Canajoharie, 8; Amsterdam, 9; Utica, 11; Ilion, 12.
HARRY G. RICHMOND: Detroit, 28, week.
HANLEY'S SQUATTER SOVEREIGNTY CO.: Springfield, Mass., Sept. 1.
HERNE'S HEARTS OF OAK: This city, 28, week.
HELEN COLEMAN'S WIDOW BEDOTT: New Brunswick, N. J. Sept. 11, 12; Kingston, N. Y., 13, 14.
HOWARD'S AUNT KEZIAH CO.: Albany, Sept. 14 15, 16 (open season).
HOWORTH'S HIBERNICA: Amesbury, Mass., 31; Kennebunk, Me., Sept. 1; Biddeford, 2; Brunswick, 4; Lewiston, 5, 6; Waterville, 7; Skowhegan, 8; Pittsfield, 9; Old town, 11; Orono, 12; Bangor, 13; Rockport, 14.
J. K. EMMET: St. Louis, Sept. 11 (open regular season).
JAMES O'NEILL: Williamsburg, N. Y., Sept. 4, week (open season); Troy, 11, 12, 13; Holyoke, Mass., 14; Worcester, 15; Fall River, 16; Providence, 18, week; Philadelphia, 25, week.
JOSEPH WHEELOCK: Detroit, Sept. 4 (open season).
JAY RIAL'S UNCLE TOM CO.: Denver, 28, week; Leadville, Sept. 4, 5, 6; Pueblo, 7, 8; Colorado Springs, 9; Topeka, Kan., 11; Lawrence, 12; Leavenworth, 13; Hannibal, Mo., 14; Peoria, Ill., 15; Springfield, 16; St. Louis, 18, week.
JOHN DILLON: Marshalltown, Ia., Sept. 2; Boone, 4; Council Bluffs, 5; Plattsmouth, Neb., 6, 7, 8; Lincoln, 9; Omaha, 11, 12, 13.
JOSEPH JEFFERSON: Bradford, Pa., Sept. 4 (open season); Jamestown, N. Y., 5; Mansfield, O., 6; Xenia, 7; Zanesville, 8; Columbus, 9.
JOHN T. RAYMOND: Lexington, Ky., this week (State Fair); Dayton, O., Sept. 4, 5, 6, 7; Columbus, 8, 9; Wheeling, W. Va., 11, week.
JOHN MCCULLOUGH: St. Paul, Sept. 4.
JOHN THOMPSON: Cadiz, O., Sept. 5 (open season).
KATE CLAXTON: Lowell, Mass., Sept. 1.
KENDALL COMB.: Atlantic, Ia., 28, week.
KITTIE RHOADES COMB.: Garrettsville, O., Sept. 18, week; Chagrin Falls, 25, week; Carrollton, Oct. 2, week; Orville, 9, week—all State Fairs.
KIRALFYS' AROUND THE WORLD: Boston, Sept. 4, two weeks.
LA BELLE RUSSE (Jeffreys-Lewis): Philadelphia, Sept. 18, week (open season).
LAURA DON (A Daughter of the Nile): New York City, Sept. 2, two weeks.
LAWRENCE BARRETT: Columbus, O., 28, week; Philadelphia, Sept. 4, two weeks.
LEAVITT-PASTOR VARIETY COMB.: Buffalo, Sept. 4, week.
LEAVITT'S ALL STAR SPECIALTY CO.: Brooklyn, 28, week; Philadelphia, Sept. 4, week.
LEAVITT'S GIGANTEAN MINSTRELS: Taunton, Mass., 31; Providence, R. I., Sept 1, 2; Gloucester, Mass., 4; Newburyport, 5; Lawrence, 6; Haverhill, 7; Portsmouth, N. H., 8; Portland, Me., 9.
LEAVITT'S RENTZ SANTLEY CO.: Pottsville, Pa., 31; Scranton, Sept. 1; Wilkesbarre, 2; New York City, 4, week.
LECLAIRE AND RUSSELL: Pittsburg, 28, week.
LYTELL'S YOUTH COMB.: Toronto, 28, week.
LINGARDS (Divorçons): Boston, 21, two weeks.
MY PARTNER COMB. (Brown and Lennox, managers): Yonkers, N. Y., Sept. 18; Newburg, 19; Po'keepsie, 20; Pittsfield, Mass., 21; Westfield, 22; Northampton, 23; Brattleboro, Vt., 25; Keene, N. H., 26; Dover, 27; Great Falls, 28; Biddeford, Me., 30; Portsmouth, N. H., Oct. 1.
MAGGIE MITCHELL: New York City, Sept. 4, four weeks.
MARY ANDERSON: Brooklyn, Sept. 25, week; Buffalo, Oct. 2, week.
MESTAYER'S TOURISTS: Lawrence, Mass., Sept. 4; Waltham, 5; Beverly, 6; Lynn, 7; Newburyport, 8; Portsmouth, N. H., 9.
MCKEE RANKIN: Baltimore, Sept. 4, Washington, 11.
MCINTYRE & HEATH'S MINSTRELS: Cleveland, Sept. 4, week.
MRS. F. S. CHANFRAU (New version East Lynne): Newport, R. I., Sept. 4.
MARGARET MATHER: Chicago, 28, two weeks.
M. B. CURTIS' SAM'L OF POSEN CO.: Detroit, Sept. 4, four nights; Toledo, O., 8, 9.
MILTON NOBLES: St. Louis, Sept. 4, week (open season).
MINNIE MADDERN: St. Louis, 27, week; Evansville, Ind., Sept. 4; Terre Haute, 5; Lafayette, 6, 7, 8; Cincinnati, 11, week; Louisville, 18, week; Nashville, 22; New Orleans, 25, week.
MARION ELMORE (Chispa): New York city, Sept. 4, two weeks.
MITCHELL'S PLEASURE PARTY: Danbury, Ct., Sept. 11; Waterbury, 12.
NICK ROBERTS' HUMPTY DUMPTY: St. Louis, Sept. 3, week.
ONLY A FARMER'S DAUGHTER (Helen Blythe): Port Jervis, N. Y., 31; New Brunswick, N. J., Sept. 1; Paterson, 2; Troy, N. Y., 4, 5; Glen's Falls, 6; Burlington, Vt., 7; Montreal, 8, 9; Ottawa, 11, 12; Prescott, 13; Brockville, 14; Belleville, 15; Port Hope, 16; Toronto, 18, 19, 20, 21; Brantford, 22.
ONLY A FARMER'S DAUGHTER (Agnes Herndon): Bethlehem, Pa., 31; Easton, Sept. 1, Allentown, 2; Pittston, 4; Scranton, 5; Hornellsville, N. Y., 6; Bolivar, 7; Olean, 8; Bradford, Pa., 9; Jamestown, N. Y., 11; Erie, Pa., 12; Dunkirk, N. Y., 13; Buffalo, 14, 15, 16; Syracuse, 18, 19; Auburn, 20; Oswego, 22; Rome, 23.
PALMER & ULMER'S DANITES: New Britain, Ct., 31; Norwich, Sept. 1; Willimantic, 2; Hartford, 4; Springfield, Mass., 5.
ROBERT MCWADE; Ottumwa, Ia., 31; Rock Island, Ill., Sept. 1; Elgin, 2; Chicago, 4, week.
RHEA: Brooklyn, Sept. 4, week; Bradford, Pa., 11
ROLAND REED (Cheek): Stillwater, 31; Minneapolis, Sept. 1, 2; Rochester, 4, week (State Fair); Chicago (McVicker's), 18, week.
ROGERS' SWEETHEART (Minnie Palmer): Newark, N. J., Sept. 4, week (open season; Philadelphia, 11, week.
ROSE EYTINGE: Brooklyn, 28, week (open season); week unfilled; Cumberland, Md., September 11; Wheeling, W. Va., 12; Zanesville, O., 13; Dayton, 14; Richmond, 15; Terre Haute, 16; St. Louis, 17, week; Cincinnati, 25, week; Chicago, Oct. 1, week.
STEVENS' JOLLY BACHELORS: Harrisburg, Pa., Sept. 1; York, 2; Cumberland, Md., 4; Wheeling, W. Va., 5; Columbus, O., 6, 7; Urbana, 8, 9.
SOL SMITH RUSSELL: St. Paul, 31; Sept. 1.
SMITH'S DOUBLE UNCLE TOM: Boston, 28, week.
THE IRISH AMERICAN (J. W. McGrath): Zanesville, O., 31; Indianapolis, Sept. 1, 2; St. Louis, 4, week; New York City, 11, two weeks.
TAKEN FROM LIFE CO.: Milwaukee, 28, week; Pittsburg, Sept 4, week; Louisville Ky., 11, week; Indianapolis, 18, week; Detroit, 25, week; Cleveland, Oct. 2, week.
THATCHER, PRIMROSE AND WEST'S MINSTRELS: Washington, 31, Sept. 1, 2; Cincinnati, 4, week; Louisville, 11.
TOM THUMB: Lancaster, Pa., Sept. 11, four days.
TONY DENIER'S PANTOMIME CO.: Beloit, Wis., Sept. 6; Milwaukee, 7, 8, 9.
TONY PASTOR'S CO.: St. Louis, 26, week; Chicago, Sept. 4, week; Lafayette, Ind., 11; Indianapolis, 12; Louisville, 13, 14; Columbus, O., 15; Zanesville, 16.
WALLACE-VILLA COMB.: Bloomsburg, Pa., 31; Lock Haven, Sept. 1; Johnstown, 2.
W. J. SCANLAN (Friend and Foe): Toledo, O., Sept. 4, four nights.
WEBB'S U. S. MINSTRELS: Monticello, Ia., 31; Waterloo, Sept. 1; Independence, 2; Dubuque, 4; Galena, Ill., 5; Warren, 6; Polo, 7; Amboy, 8; Sterling, 9; Geneseo, 11; Davenport, 12; Cambridge, 13; Peoria, 14.
WHITELEY'S HIDDEN HAND CO.: Minneapolis, 30, 31; Stillwater, Minn., 2; Hastings, 4; Lacrosse, Wis., 6; Dubuque, Ia., 9.
YOUTH COMB. (Brooks and Dickson's): New York City, August 21, four weeks.

CIRCUSES.

ADAM FOREPAUGH'S: Chicago, 28, week; Peoria, Ill., Sept. 4.
BARNUM'S: Ithaca, N. Y., 31; Elmira, Sept. 1; Watkins, 2; Penn Yan, 4; Canandaigua, 5; Rochester, 6; Albion, 7; Lockport, 8; Suspension Bridge, 9; Buffalo, 11; Batavia, 12; Dansville, 13; Balto, 14; Hornellsville, 15; Olean, 16; Bradford, Pa., 18; Dunkirk, N. Y., 19; Erie, Pa., 20.
BATCHELLER AND DORIS': Topeka, Kan., Sept. 4.
COLE'S: Freeport, Ill., Sept. 6; Rockford, 7; Aurora, 8; Niles, Mich., 9; Bay City, 11; East Saginaw, 12; Jackson, 13; Grand Rapids, 14; Kalamazoo, 15.
COUP'S: Disbanded at Detroit.
JOHN ROBINSON'S: San Francisco, 28, week;
MYERS AND SHORBS': Disbanded at Louisville.
SELLS BROTHERS': Fairburn, 31; Marysville, Kas., Sept. 1; Hiawatha, 2; Plattsburg, Nev., 1; Carrollton, 5; Chillicothe, 6; Glasgow, 7; Columbus, Mo., 8; St. Charles, 9; Cairo, Ill., 11; Fulton, Ky., 12; Paducah, 13; Dyersburg, Tenn., 14; Ripley, 15; Memphis, 16.

The World of Society.

ENTERTAINMENTS.

Saturday evening last, Mr. and Mrs. John Jacob Astor gave a dinner to the President. The table was laid for twenty-four guests.

Monday morning a breakfast was given the President at Thorpeville. The guests were Governor Morgan, Commander Gorringe, James W. Paul, George Bancroft, August Belmont, Secretary Frelinghuysen, Royal Phelps and a few others.

Monday morning the President held a reception at the Ocean House, Newport. A committee of gentlemen received him at the hotel, consisting of General Preston, of Kentucky; General John M. Scofield, George Burnham, Mr. Gail, of Baring Brothers, London; E. P. Whelan, of Philadelphia; and Hon. Mr. Morse, of Massachusetts. A large number of citizens and cottagers called to pay their respects. Among them were Mrs. Gordon W. Burnham, Mrs. I. S. Townsend, Mrs. Wheeler H. Peckham, Mrs. John P. Morton, Mrs. George Osgood, J. P. Brooks and wife, Mrs. A. L. Dodge, Mrs. G. C. Bispham, Mrs L. G. E. Stone, etc., etc.

Miss Edwina Post recently gave a rosebud party in Newport, the guests including the Misses Lyman, Betton, Neil, Miller, Torrance, Galt and Leroy.

The Stevens-Jones wedding will occur in Newport the last of this month.

A very pretty ball was given at the United States Hotel, Saratoga, on Wednesday evening. Music by Prof. Stub. The attendance was large, and the gentlemen were in full dress. The toilets of the ladies were very elegant. A few were as follows: Mrs. Friend P. Fitts, white corded silk, front richly embroidered, diamonds; Miss Bella Parks, of the Windsor, this city, white silk, with front of brocaded scarlet, en train; Mrs. James Wilson, old gold satin, front of brocaded velvet, with point lace and diamonds. A few of those present were Mrs. and Miss Moffitt, Miss Lillie Wilson, R. H. Parks and wife, Clara Louise Kellogg and mother, Count de la Reunion, of Cuba, Mrs. F. F. Gunther, Mr. Preland, Miss Inez Marmier, Mrs. Dr. J. E. Janvrin, Miss Lawall, Mrs. M. Goddard, of Providence, Miss Lillie Wiley, of Brooklyn, Mrs. J. E. Linsley, Mrs. M. D. Warren, C. B. Cornell and wife, J. R. Jessup and wife, and H. W. Hunt and wife.

A brilliant hop was given at the Newport Casino last Monday evening. Among those present were Messrs. Martin Van Buren, J. N. A. Griswold, Augustus Joy, Pierre Lorillard, Jr., Carroll Bryce, F. Bronson, T. F. Cushing, Nathan Appleton, F. R. Newbold, Gordon Prince, James L. Bruce, B. B. Winthrop, H. B. Tompkins, C. G. Peters, W. C. Sandford, James W. Paul, Jr., W. T. and H. E. Otis, G. H. Redwood, Harrison Gray Otis, A. A. Hares, Jr., A. L. Mason, Henry Turnbull, Count Von Beust, Hugo O. Fritsch, R. S. Honey, N. G. Lorillard, Hollis Hunnewell, F. R. Appleton, and the ladies of their families.

Mr. and Mrs. A. A. Low, of Brooklyn, have given the President a reception at Newport.

Mr. Pierre Lorillard recently gave a delightful dinner party to Mr. and Mrs. Oliver Iselin, Mr. and Mrs. Kent, Dr. Norvin Green, Miss Jerome, Miss Hewitt, Mr. and Mrs. Bryce and others.

Mr. and Mrs. John L. Ellis, 20 West Fifty-seventh street, entertained the President at dinner last Monday evening. The house was richly decorated with flowers, and the park was illuminated. The guests were the Secretary of State, wife and daughter, Commodore Baldwin and wife, Gov. Morgan and wife, the Attorney-General, Col. N. B. Beckwith and daughter, Ward McAllister and a few others.

BACK IN TOWN.

R. H. Stoddard, the poet.

Rufus Hatch, of Park avenue, from a trip to Winnipeg.

Mr. and Mrs. John Vanderbilt, from a trip to Europe.

Mr. Harrison Millard, to his residence on Madison avenue.

Mrs. Budd, of the Hoffman House, with her family, from Europe.

Dr. and Mrs. Fred W. Holcombe, from a tour of the great Northwest.

Mrs. Clifford Coddington, from Nyack to 32 East Eighty fourth street.

Mrs. S. L. Bloomfield, from Cornwall to 173 Lexington street, Brooklyn.

PERSONAL MENTION.

..Mr. and Mrs. David Dows are in Saratoga.

..Gen. and Mme. Benairdes are in Saratoga.

..Mr. Netto, the new Minister from Brazil, is in town.

..Commodore Gorringe, of obliesk fame, is in Newport.

..Mr. F. M. Delano, 190 Madison avenue, is in Saratoga.

..Dr. and Mrs. S. B. Brody, of Brooklyn, are in Saratoga.

—Mr. Courtlandt Parker, of Newark, has gone to Newport.

..Rev. W. D. Walker, of this city, has gone to Saratoga.

..Mr. George Livingston passed last Sunday at Seabright.

..Mr. William Pollion and family are in the Berkshire Hills.

..Dr. W. S. Wells, 36 West Seventy first street, is in Saratoga.

..Sir William Rose has been stopping at the Windsor for a few days.

..Mr. C. C. Baldwin entertained General Hancock while at Newport.

..Mrs. and Miss Ely-Goddard are much missed this season at Newport.

..Mr. Ward McAllister entertains Attorney General Brewster at Newport.

..Gen. and Mrs. U. S. Grant and Mr. and Mrs. Fred Grant have gone to Saratoga.

..Charles J. Bonaparte, of Baltimore, has been visiting in town the past week.

..The venerable Thurlow Weed was able to call on the President last Tuesday week.

..Mr. J. Bowers Lee and wife have gone to Newport from 39 West Sixty fourth street.

..Baron Fava has returned from Niagara Falls, and is stopping at the Hotel Victoria.

London News and Gossip.

LONDON, August 16.

Two-thirds of the London theatres are closed, so you must be content this week with fragments of gossip and morsels of news. The new theatre in Great Queen street, Lincoln's Inn Fields, to be called the Novelty, is nearly finished, and will, if all goes well, be opened during the first week in October. The manager, Mr. G. Somers Bellamy, is one of the directors of the Novelty Theatre company (limited), among his colleagues on the board being Messrs. James Albery, Everett Millais, H. Paxton and Q. Power. The theatre is to be lighted with electricity, gas jets, however, being provided at each exit to guard against the danger of sudden darkness. The opening programme will consist of a new comedy, April Showers, by the authors of Flirtation, and a new comedietta called A Double Rub.

Another theatre is to be erected in the Strand, on the site of the Occidental Hotel, better known to the old boys as the Coal Hole. The designs have been for a wonder approved by the Board of Works, and the house will be thoroughly fireproof, being of iron and brick, tile and concrete. An iron curtain will divide the stage from the auditorium, and all the doors to the stage will be of the same material. There will be three stages rising as required, after the fashion of a huge hotel lift, so that the waits will be of the shortest. Charles Wilmont is to be the manager.

In October the Royalty Theatre will be opened by Kate Santley, who will in future keep the management of the theatre, of which she is lessee, in her own hands. She will appear there in a new opera. Miss Santley is spending a large sum of money on the reconstruction and redecoration of the theatre, which is to be made one of the most novel and most brilliant in London. The front of the dress circle is to be embellished by large plaques let into velvet panels and adorned with the portraits of the most eminent composers. These will be executed by Miss Santley herself.

Mr. Augustus Harris, of the Theatre Royal, Drury Lane, is a lucky man. Everything he touches turns to gold, and Pluck may possibly be no exception to the rule. There is no man who advertises his pieces better, and, as a matter of fact, at the present time there is not a single street in London where there is a shop, in which his play is not brought under notice. Bets have been made on this very point and lost and won.

Burlesque dramas are found so attractive at the Gaiety that while one of them has been selected for revival to mark the recommencement of the regular season here, two others are arranged for representation during the coming Autumn and Winter. These latter are new and are to deal with the stories of Robin Hood and Valentine and Orson. In the meanwhile Mr. Reeves' Aladdin, which has now been played more than a hundred times since it was produced last Christmas, resumes its career merrily enough. Of the original cast, Edward Terry, Kate Vaughan and Mr. Royce are absent, the last named from a cause which will insure him the sympathy of the many play goers whom he has repeatedly entertained by his skillful drollery. It would not be true to say that figures so familiar and so popular as these are not missed. Yet are their places as the magician, the princess, and the slave of the ring filled with spirit and some share of humor, both quaint and graceful, by Arthur Williams, Miss Gilchrist and T. Squire. J. Dallas is once more genuinely amusing as Aladdin's lachrymose mother, Wee Ping; R. Brough is able, as the Emperor of Pekin, to show that he is likely to prove a very useful addition to the company. Of course Miss Farren is at hand to resume her prominent position, as Aladdin himself, without her presence, with her characteristic vivacity in song and dance, the performance would almost seem devoid of *raison d'etre*. Mr. Reece and Mr. Meyer Lutz, between them, have here fitted Miss Farren exceptionally well. She plays her part as though she enjoyed it, and that goes a long way towards making her audience enjoy it too. It is reported here that Miss Farren has arranged to visit New York next year.

The Adelphi is a very suitable theatre at which to revive Mr. Reade's Drink. This most skilful adaptation of a repulsive French novel may have its defects of taste and there must, doubtless, be many to whom Mr. Warner's vigorous study of drunkenness and its hideous vengeance can afford no sort of pleasure. But the piece itself has what is technically called domestic interest of the very strongest kind, while the way in which its chief character is rendered can never be forgotten by those who have once shuddered at the morbid realism of the closing scenes. On the evening of Bank Holiday it was made clear that, to the portion of its *clientele* on which the Adelphi mainly relies for support, Drink in general and Mr. Warner's simulation of delirium tremens in particular had lost none of their dreadful fascination. As is almost inevitable when such a role as this has to be repeated very often, there are traces in Coupeau's more striking passages of an over accentuation not before noticeable, while certain mannerisms have crept in to injure the simple freshness and spontaneity which used to give charm to the illustration of the young workman's happier hours. But still the impersonation remains deeply impressive, and its renewed hold upon the interest of playgoers is by no means matter for surprise.

I see it stated that Professor Hoff, of the Imperial Academy of Galacia, has solved the problem of producing a fire resisting agent which is perfect. Wood thus treated when submitted to high temperature neither produces flame nor attains a great heat. The wood will neither burst into a blaze nor become red hot; it simply gives off a light smoke, and the surface becomes coated with a thin film of fine black powder, the result of its carbonization. This is good news if true.

Criticisms on Wagner's Parsifal of the most varied nature and intensity have appeared in the London papers. Curiously enough, many of his friends are apt to find fault, while many of his adversaries find much to praise. Among the latter is the well known critic and writer, Edward Hanslick. He says: "In the art of orchestration Wagner has certainly not grown old; on the contrary, he has developed it to a magical degree in Parsifal, and conjures forth to each changing impression the most enchanting strains in an infinite variety of shades." He pleads warmly for the performance of the work on other stages and says: "Why should not Wagner's Parsifal be brought out at any other theatre? Is the Bayreuth Festival playhouse, for which the piece is written, no theatre? It is perhaps a church or a concert hall. No, it is a theatre in which Parsifal as well as any other opera is performed by stage singers in costume with the most brilliant apparatus imaginable, and before a constantly changing and paying public. Why should its representation elsewhere, save at Bayreuth, offend the religious sentiment? I do not for a moment doubt Wagner's intention of prohibiting its performance in Europe; he may have external reasons for reserving it for Bayreuth, but on the strength of internal reasons derived from the work itself, I am unable to conceive the moral impossibility of a representation of the same on other stages. I should even sincerely regret such a prohibition. Just as it would have been a pity to have wasted the enormous expenses and efforts on the Niebelungen, which, likewise, were only intended for Bayreuth, just so much and more would it be in the case of Parsifal, which is more practicable than the tetralogy, more compact, more effective; its music being more simple, more quiet and more noble. With some rational abbreviations, Parsifal would actually be more valuable and more successful for the stage. For nearly a quarter of a century Germany has been beggarly poor in new operas with life in them, a poverty which seems to increase with every year. One need not be a 'Wagnerian' to sincerely regret the threatened loss of Parsifal."

Mr. Hollingshead publishes the following as a footnote on the Gaiety Theatre programmes: "The theatre opens into four streets, and has twenty-two exits for the public—five for stalls, five for balcony, five for upper boxes and two for gallery—irrespective of two bricked up by pot house legislation. The ground staircase—about which so much nonsense has been written—is one hundred yards from the stage, which stands in another street. Last Boxing-night 1,400 people left the house in three minutes. The stalls and balcony were emptied in two and three quarters; the pit and upper boxes in two and a half, and the gallery in two and three-quarter minutes."

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See local, page 16, Midsummer Number, 1882

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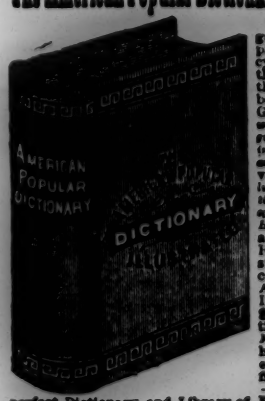

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Dr. Robertson, of East Twentieth street, the physician whose practice is largely among prominent professionals, has just returned from a visit to his home in England. He was absent one month to a day, and had but ten days to spend on *terra firma* in the land of heather and thistle.

While the Doctor was waiting in the station at Glasgow for an outgoing train to start, about four weeks ago, he discovered a small handbill which gave him a big surprise. It announced the appearance in the new Queen's Rooms at Ayr "of the eminent tragedian, Osmond Tearle, who will make his first appearance in the United Kingnom after his great American success, on Monday evening, August 7, as Hamlet, Prince of Denmark." Although Dr. Robertson had but a brief time to pass with his relatives among the Highlands, this little handbill had the effect of changing his plans completely; for Tearle was an intimate friend of his in New York, and here was an unexpected opportunity for meeting him again. He walked to the ticket office in the station to change his ticket for Loch Lomond for one to Ayr. Here he found Tearle himself.

"How are you, George?" (he is known among his friends by that name) exclaimed the Doctor.

Tearle turned as white as a sheet. When he recovered from his surprise he almost cried with delight. "It was like a glimpse of New York, seeing your face," said he. They took rail for Ayr, and the Doctor attended the performance of Hamlet. "The theatre was packed," said he to a MIRROR representative on Tuesday, "and the audience was most enthusiastic. Tearle is a great favorite in the provinces, especially in Scotland. He gave a fine performance of the character—manly, vigorous and artistic. The regiment quartered in Ayr was well represented in the pit by the men and in the stalls by the officers. The box I occupied Tearle had draped with an American flag—they look on me as a regular Yankee over there—and I was exceedingly embarrassed by the band, which played the 'Star Spangled Banner' (also by Tearle's directions) when I took my seat."

"Edmund Tearle," continued the Doctor, "who was with Fanny Davenport last season, played the Ghost. The Polonius was a very good actor named Fred Hastings. Generally speaking, the support, in fact, was far better than we are accustomed to see with Booth, Barrett or McCullough in this city. After the play was over the regimental band serenaded Tearle and the officers, with several notables of Ayr, who insisted on fetching him out to make a jolly night of it. I went along, too, as chief medical adviser. We repaired to the very tavern where Tam O'Shanter held high revel with Souter Johnny. It is a low stone house, very clean and very ancient in appearance. Outside the door, on a big signboard, is a weather-beaten illustration of Tam and Johnny touching mugs of something.

"Here the party made merry. Tearle, at the head of the table, lifted a mug of the foam quite as big as that represented as held by Tam on the crazy signboard outside, and he sat in the legendary stout oaken chair that 'our own dear Bobbie Burns' had often pressed. As for myself, I drained a mighty draught with awe from the very wooden cup, silver banded, that the great child of song used to bear to his lips when engaged in congenial cheerfulness with his tavern companions a hundred years ago. Tearle, the officers individually, myself, America, England, President Arthur, the regiment, Queen Victoria and Tearle's absent New York friends were each honored with hearty toasts, and the speechmaking, songs and laughter made the rafters of the little old inn ring until daylight stole in through the chinks in the shutters.

"Instead of one, I tarried three days with Tearle, and three jollier days and nights, too, I do not remember. His audiences for that time at least were immense and most enthusiastic. He particularly charged me to relate the circumstances of his pleasant welcome to the Editor and his other friends on THE MIRROR. But notwithstanding the warmth of his reception and the probability of his clearing a large sum of money during his tour, he is homesick for America. Why, look at this," said the Doctor, assuming an expression that meant plainly "finis" so far as his reminiscences of Tearle were concerned, as he handed the reporter a pink British telegram. "This was handed me as I boarded the steamship at Glasgow."

The message said: "Good-bye! God speed! Tell them I'm wearying to be with them. Regards to Harry [Edwards] and all the other old friends. OSMOND TEARLE."

Queen's Evidence in Court.

In August, 1879, Messrs. Samuel French and Son, who were then the owners of the original drama known as Queen's Evidence, which has been successfully produced upon the stage, obtained through their counsel, ex Judge Dittenhoefer, a preliminary injunction against John H Rowe and others, restraining them from producing or performing in that play. The application to continue the injunction came on to be heard before Judge Barrett, of the Supreme Court, and the questions presented were fully argued, and the decision was reserved. Subsequently the Justice rendered a decision upholding the plaintiff's title to Queen's Evidence and continuing the injunction.

Mr. Rowe refrained from producing the play until last week, when he entered into arrangements with Michael Heumann, proprietor of the National Theatre in this city, to produce it upon the stage of that theatre, and, as is claimed by Mr. Heumann, without informing him that he (Rowe) was then under an injunction. As soon as the play was announced, Eugene Tompkins of the Boston Theatre, the owner of the play, having previously purchased it, through his counsel, ex-Judge Dittenhoefer, applied to Judge Potter, who granted a preliminary injunction, with an order to show cause, returnable on the 26th of August, on which day, by consent of Mr. Heumann's counsel, E E Price, who conceded the plaintiff's title, the injunction was made permanent, the play having been meantime withdrawn by Mr. Heuman, when the preliminary order was served upon him.

Thereupon an application was made by Judge Dittenhoefer for an order punishing Rowe for contempt in having performed at the National Theatre in the play. The hearing in this contempt proceeding will come on at the Chambers of the Supreme Court in the latter part of September.

Letters to the Editor.

MR. MAINHALL'S REPLY TO MR. STEVENSON.

NEW YORK, Aug. 26, '82.

EDITOR NEW YORK MIRROR:

I see by Mr. Stevenson's letter, which appeared in your paper of last week, and in which he attempts to show that there was no injustice in his treatment of me—that he was pained upon reading the complaint I made. Yet at the same time he could not have been surprised, for I would ask him what would he have done himself under similar circumstances? I wonder, also, if he has ever for one moment considered the feelings of the party most injured. I am sorry, indeed, that such circumstances should ever have occurred as compelled me to take such a course. I also see by his statement of the case that he intended I should be engaged with a proviso. This is the first I have heard of any such understanding. When I engaged with Mr. H. B. Phillips to go with the Kate Claxton company for the season of '82-83 there was no proviso mentioned. I should certainly not have been idiotic enough to make such an engagement. If he brings my ability into question; I would ask of any professional of experience: Is it fair and just, or possible, to judge an actor's ability by a first reading of a part in a play he knows nothing of, never having seen it or had it explained to him? Thanking you, Mr Editor, for your kindness in giving me space in your columns, I think I can safely leave the matter to the public, who can draw their own conclusions from the two statements.

Respectfully yours,
HARRY MAINHALL.

Miss Leila A. Farrell, the rising and talented young actress, will return to her home in Portland this week, from a few weeks, sojourn among the mountains of Jefferson, N H., where she has been the guest of her relative, Hon. Nathan Perkins.—*Com.*

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